WILL THE MAJORS' MEN OF GOOD WILL PREVAIL?

For all its faults, the preliminary program of trade practice reforms submitted by the major distributors is a good beginning. Disregarding the legal verbiage under each heading, it at least put on paper 16 points about which differences exist between distributor and exhibitor. That provides a foundation of a sort upon which the open minded film men and the legitimate independent exhibitor leaders could, we are certain, construct a complete program.

Unfortunately, the wheels of reform do not turn quite so freely in our industry, Sond is often thrown on the axile.

For all the alleged unity of plan and purpose under which the eight major film companies presumably operate, there is disunity of intent among the various film executives. Some men like William F. Rodgers, Sidney Kent and Abe Montague sincerely and eagerly desire a swift and clean cut operation to remove the ulcers on the industry body; others seem to prefer to keep the patient in agony. The former recognize the inequity of certain practices and, being men of good will, would heed the just claims of independent exhibitors and abolish abuses; the others, play the game of delay in the hope that some unforeseen quirk of fortune will enable them to maintain their positions as complete masters of the whole industry scheme.

Will the majors' men of good will prevail?

Or, will the practitioners of the policy of delay have their way?

An era of peace? Or continued warfare between exhibitors and distributors?

On the one hand, the motion picture industry, delivered of this everlasting dissension within its ranks, would be free and inspired to achieve the heights which we all know the film medium can reach. Better pictures would be produced and the demand for them would always assure their producers of earning every dollar they deserve. Exhibition would again take on the tone of showmanship and the public would soon realize that motion picture entertainment has been reborn.

But, if the die-hard film executives are allowed to continue their bamboozling by dragging the prostitute M.P.T.O.A. into the negotiations; by having their lawyers confuse the whole plan of trade practice reforms with tricky, not-so-clever phraseology; by employing every device for delay and none for fair play—if those men prevail, the film industry will continue to deteriorate until it is so weak forces stronger than either exhibitor or distributor will ordain on upheaval none of us will withstand! The men of good will MUST prevail!

MO WAX

Congratulations, Allied!

Allied States Association celebrated its tenth anniversary during the annual Board of Directors meeting in Washington, January 17th and 18th. FILM BULLETIN joins with the nation's independent exhibitors in extending heartiest congratulations and best wishes to those Allied leaders who have given so much and done such splendid work for the betterment of the entire motion picture industry. Gratitude is due them from everyone sincerely interested in the welfare of films and film business.
NEW YORK TIP-OFF

The expected post-holiday slump following the highly gratifying Xmas and New Year week-ends descended on many of the Broadway first-runs promptly on January 2nd and continued through the following week-end. Hardest hit were the Capital and the Roxy Theatres, which took a chance on third weeks for "Sweethearts" and "Kentucky", respectively, after nat-so-ha-ha Holdover sessions. Business was best at the Paramount and the Strand, but the crowds jamming these houses attest to the popularity of swing maestros Benny Goodman and Louis Armstrong, holding forth on the stages, rather than to the box office pull of the features, "Zaza" and "Going Places".

Broadway's three British films, "Pygmalion", "The Beachcomber" and "The Lady Vanishes", benefited by critical raves and favorable editorial comment, and were still holding forth on the Main Stem when last noticed. The Rialto drew in its usual clientele by the sensational lobby display on "King of the Underworld", but Radio City Music Hall with "There's That Woman Again" and the other houses were below normal.

Representatives of every film company, every star actor or visiting in the East, the. syndy executive, men and women attended the de luxe cocktail party in the Rainbow Room at Rockefeller Center for the presentation of the New York Film Critics' annual awards. Dudley Nichols, president of the Screen Writers' Guild acted as master of ceremonies for an international radio broadcast over NBC. James Cagney, winner of the scroll for the best male performance of 1938, was present; Alfred Hitchcock, director of "The Lady Vanishes", spoke from London, and Margaret Sullivan and Walt Disney spoke from Hollywood... Charlie Cohen, of the M-G-M publicity department, proudly introducing his bride of nine months at the Film Critics' party. Frank Seltzer, publicity director for Hal Roach, made one of his flying trips East to attend the same affair and also to help put over "Tapper Takes a Trip" for its world premiere at the Music Hall.

The Waldorf Theatre on 50th Street has reverted to the more lucrative policy of the better revivals after several weeks of first run, second-rate French or English features. "Three Comrades", "To the Victor" and other prize pictures of 1938 are current.

The United Artists home office seemed rather barren of executives this week with Maurice Silverstone, operating head of the company, James Roosevelt, vice-president of Samuel Goldwyn, and representatives of the U. A. producers, on the West Coast for production conferences, shareholders meetings, etc. Douglas Fairbanks, Sr. was glimpsed with his beautiful wife at the Waldorf on Saturday. He arrived with Irving Asher, Korda's associate producer in London Films, from Europe and both have already gone to Hollywood for the U. A. conferences. W. F. Rodgers, Nicholas Schenck and Howard Dietz are back at the M-G-M home offices after a West Coast trip... Arthur Lee, vice-president of GB, expressed pleasure on his return from a Florida vacation to see "The Lady Vanishes" going into its fourth week at the Globe on B'way... Charlie Garrett, until recently a familiar figure at the GB home office, has been added to Mortan Ritchey's staff in the Monogram foreign department.

C. C. Maskowitz completes 26 years with Loew's on January 26 and Oscar Doob celebrated his tenth year as advertising and publicity man-thr for the circuit last week. Murray Short, former assistant manager of Loew's State, has been promoted to the post of manager at the Alpine Theatre. His post at the State will be filled by Paul Murphy who had a similar position at the uptown Orpheum... Al Seligman, Columbia's accessories sales manager, has started on a four weeks' tour of Eastern exchanges in connection with the company's annual sales drive... RKO's sales push to honor George J. Schaefer will extend from January 28 to June 2... Schaefer and Ned DeCaprio left for the Coast on the 13th following the RKO District Managers' meeting at the Waldorf last week-end.

FRANKLY SPEAKING

By LEYENDECKER

IS HOLLYWOOD COMING OF AGE?

One of the most encouraging prospects of the coming season is the gradual awakening of producers to the fact that the American public is no longer interested in the routine, patterned story formulas which have long been Hollywood's principal stock in trade. And recent developments in the European market indicate that American studies may soon be able to dismiss any fear of censorship or banning of films whose subject matter might offend certain Europeans. A number of the American studios feel that the film market in other European spots is likely to follow the withdrawal of all American films from Italian distribution in preference to putting them in the hands of the government-controlled film monopoly.

Industry leaders, naturally, view with alarm a further cut in profits from the lucrative foreign market which, in silent days, brought in an additional, and almost clear, gain after the original investment had been written off following domestic showings. But with the American taste as the prime consideration, numerous stories long regarded as impossibilities due to their foreign characters or themes will be given serious consideration by film studios.

Warner Bros., the pioneer in bringing sound to the screen, again takes the lead in filming subjects which, a year ago, had been shelved due to possible complaints from foreign powers. Already completed are "Devil's Island", sensational tale of the intolerable conditions in this notorious French penal colony, and "Juarez", which records that period in Mexican history when Emperor Maximilian and his wife, Carlotta, ruled the country. And now comes word that "Confessions of a Nazi Spy", an original by Milton Krems, has been purchased by Warners despite protests from German representatives here. Although it may mean losing the German market, the completed picture should prove intensely interesting to the American public especially in the light of recent sensational newspaper disclosures on the activities of Nazi agents in this country.

These productions and others now planned or actually being filmed by major companies give the lie to the acidulous comments made by Dudley Nichols, president of the Screen Writers' Guild, in his radio broadcast at the New York Film Critics' annual awards party.

"Hollywood, in fear of her enemies and desires of appeasing the prejudices of the world, has created an inner censorship which makes it impossible for motion pictures to deal with reality," said Nichols, who painted out the predominance of foreign films in the tap awards.

The almost unanimous selection of "The Citadel", a realistic drama of the medical profession filmed in England, as the outstanding picture of 1938 would not, in itself, indicate that the public taste is slowly being elevated by noteworthy foreign-made films. However, the fact that 1937's outstanding picture, "The Life of Emil Zola", produced by Warner Bros. in Hollywood, was a box office success in practically every situation it played is an indication that the public appetite is slowly being whetted for finer films.

The exhibitor is not as concerned as to whether the public is being educated to appreciate films that deal with reality as he is interested in booking pictures that do business at his theatre. The average exhibitor, so often overlooked by the important film reviewers in their critical analysis of new pictures, will perhaps be forced to work harder to convince his public of the great entertainment value in this high quality product. If Hollywood is going in for biographical dramas and starkly realistic films, it behoves the exhibitor to test out his own patrons' likes and dislikes. If the old style, sugar-coated pictures are found preferable, producers will be forced to return to romanticized story material. For, in the last analysis the exhibitor buys pictures that will please his patrons, not the film critics.
THE WASHINGTON SCENE
Events in the Nation's Capitol
Affecting the Motion Picture Industry
By MILTON F. LUNCH

BLOCK-BOOKING BILL IN AGAIN

The Motion Picture industry did not have a long wait for action
on film legislation as the 76th Congress met here on January 3rd.
Losing no time, all of the old reliable film bills were re-introduced
in the first several days and are now "awaiting action".

Among the first of these, and by far the most important, is
the Neely Block-Booking Bill, which passed the Senate last year
but failed in the House Committee on Foreign and Interstate Com-
merce. Senator Neely (D. W. Va.) lost no time again this year in
dropping his film bill into the hopper. Adopting an opposite view
to other film-minded legislators, Senator Neely, commenting on re-
introduction of his block-booking bill, said he would press for action
on his measure before the Senate Interstate Commerce Committee
regardless of the pending New York anti-trust suit against the majors.

"I propose to act entirely independently," Neely declared. "Per-
sonally I believe the Committee has all the information available to
report out the measure again without hearings, although I presume
the picture interests will ask for a hearing. That matter is up to the
committee to decide."

Told observers felt the New York case would go to trial in the
Spring, Neely replied: "It may be up in the Spring and it may drag
for five years. I have tried enough cases to know all about the law
of delay. If anybody expects me to pause in the Senate for five
years to await results in a lawsuit he is missing his guess."

Senator Neely's determination to press for passage of his bill
to outlaw the booking practice, which independent exhibitors for
years have claimed is an onerous, can be traced to and reconciled with
the position of Allied States Association on this issue.

Although Allied has willingly joined with the major distributors
in the recent move to correct those trade practices about which ex-
hibitors complain, the independent organization has made it clear that
it relinquished none of its prerogatives to obtain redress through
legislative or legal channels. Allied leaders have repeatedly acknow-
ledged their obligation to those civic, educational and church groups
whose support gave the block-booking bill much of its strength in
Congress. Allied hardly could—and apparently does not intend to—
withdraw from the fight unless the major film companies were to
offer some satisfactory solution to the block-booking problem.

One gathers the impression, in talking with active theatre or-
ganization men, that 1939 will be the independents' year. Impartial
observers admit that the cumulative effect of the wars indies have
been waging on many fronts during the past ten years is just about
to be realized. The Neely bill, the Government suit, the North Dakota
divorce law—these offer concrete evidence that the majors will
have their hands more than full until they make their peace with
Allied, which seems to represent the will of the vast majority of
American independent theatre owners.

At the other end of the Capitol Congressman Andrew Edmiston
(D. W. Va.) has taken up where former Congressman Samuel Pettingill
of Indiana left off and is sponsoring the House companion
measure of the block-booking bill. Pettingill retired from Congress
at the end of the 75th Congress and Neely prevailed upon his West
Virginia colleague to provide the necessary sponsorship for the House.

The Edmiston bill is identical with the Neely measure as it passed
the Senate last year with several minor amendments. Chief among
the changes was the "Walt Disney" amendment exempting short sub-
jects of two thousand feet or less in length, as well as newsreels "or
other films containing picturizations of news events."

Congressman Edmiston stated that he has not yet conferred with
Senator Neely on the matter but would do so later this week. He
anticipates further changes in the current block-booking measure,
said.

Meanwhile other film-minded legislators are marking time until
something definite is seen from the New York suit. Among these is
Congressman Lyle Boren, (D. Okla.) who stated that he is "not going
to move for a while on a divorce law' and will not introduce a bill
to divorce production and distribution from exhibition in the House
until after consultation with Solicitor General Jackson, Assistant
Attorney General Arnold and others at the Justice Department.

The prospective divorce measure would aim at the same
results as the New York suit, hence the delay. Boren's position of
awaiting developments is further strengthened in view of a recent
development of the Supreme Court. Paramount Pictures has appealed
to the High Court to review a law of the North Dakota legislature
prohibiting the ownership of theaters in that state by producers or
distributors. A lower North Dakota court upheld the legislation and
Paramount now seeks a final test of its constitutionality. The Supreme
Court will probably not reach that case, however, for several months,
and it is quite possible that they will decline to review it. In that
case the law would stand.

Other film legislation included such perennial as Congressman
Francis D. Culkina's two motion picture bills. Congressman Culkina
introduced his bills in the first several days of Congress.

The two bills provide legislation designed "to protect the motion-
picture industry against unfair trade practices and monopoly; to pro-
vide just settlement of complaints of unfair dealings; to provide for
the manufacture of wholesome motion pictures, both silent and talk-
ing, at the sources of production, to create a Federal Motion Picture
Commission, to define its powers and for other purposes."

Culkina also reintroduced the bill to "prevent the obstruction of
and burdens upon interstate trade and commerce in copyrighted motion
picture films and to prevent restraint upon free competition in the
production, distribution, and exhibition of copyrighted motion-picture
films; (a) by prohibiting the compulsory block-booking of copyrighted
motion-picture films (b) to compel the furnishing of accurate synopses
of all pictures offered to theater operators before the same have been
released and reviewed; and (c) to amend Section 2 of the Clayton
Act to make it applicable to license agreements and leases as well as sales
in Interstate commerce."

Both of these bills will be referred to the House Interstate and Foreign
Commerce Committee of which Congressman Clarence Leo (D. Calif.)
is Chairman.

Of much interest to exhibitors as well as producers was the
decision of the Supreme Court last week holding that United Artists
is not engaged in the collection of income from within the state of
West Virginia and therefore does not have to pay Business and Oc-
cupation Taxes of West Virginia.

The State had attempted to collect taxes from UA on the grounds
that they collected income from the State by exhibiting their films in
theaters within the State which collected income and turned a certain
percentage over to UA.

"As it is stipulated and found that appellee carries on no busi-
ness within the state, except such as is involved in the solicitation of
the contracts, and has no collection agent there, and as the exhibitors
there are bound to and do pay all sums due under their contracts to
appellee at points outside the state, we can find no basis for saying
that it is engaged in collection of income within the state, either as a
business or otherwise," the Court declared.

Important cases scheduled for argument before the High Court
this week include the Dallas Anti-Trust case and the Florida and
Washington ASCAP cases.
'THEY MADE ME A CRIMINAL' Compelling Drama

Rates • • • generally

Hollywood Preview

Warner Bros.
89 Minutes


Directed by Busby Berkeley

This is another of those Warner specialties—a nifty exploitation title backed by a punchy, action-packed drama. THEY MADE ME A CRIMINAL is forceful, highlighted by a number of superb dramatic sequences. One that is particularly interesting is a scene in an irrigation tank where Garfield and the Dead End Kids go swimming, only to have the water recede making their escape almost impossible. A touch of such stuff is CRIMINAL made—material that will have vast popular appeal—especially in the action and nabob home houses. Critics may not find this the artistic triumph FOUR DAUGHTERS was, but they will be forced to agree it is top flight entertainment. Where effective exploitation is employed this will get very good grosses. Its pull will be aided subst-

stantially by the fact that Garfield is the most awaited newcomer on the screen today.

Garfield, a fighter, after winning the lightweight championship, embarks on a wild drinking orgy in the company of his manager and a femme admirer. A reporter enters the scene and threatens to explode the existing theory that Garfield is an exemplary specimen of young American manhood, sober, clean living and kind to his mother. A scuffle ensues and the reporter is killed by the manager. They lay out to leave Garfield to take the rap, but are killed sometime later in an auto crash. The manager is identified as Garfield and the police close the case. Garfield, bewildered at this turn of events, takes the advice of a crooked attorney and heads West under an assumed name and with little money. Claude Rains, an officer who once sent an innocent man to the chair and who fancies himself a clever detective, believes Garfield is still alive. Meanwhile Garfield is taken in by Mae Rob-

son, who conducts a ranch for boys who need rehabilitation. There he meets Ann Sheridan, the sister of one of the boys, through whom he eventually changes his cynical outlook on life. The ranch meets financial reverses and the boys figure out that the only way to save it is the installation of a gas station. Gar-

field, to secure the necessary money, enters a fight with a barnstorming boxer who takes him off on all corners. On the eve of the bout Rains shows up, having traced him through a candid camera picture taken by one of the kids. Gar-

field bows out of the match to the unconcealed disgust of Sheridan and the boys. Unwilling to let them down he decides to change his style of fighting hoping this may deceive Rains and obscure his identity. The ruse fails to work however and during the match, Rains tells him to go on and fight for he is going to be arrested anyhow. Garfield does this and stays the required number of rounds. Rains arrests him, but just as they are about to board the train he tells him to go back to the girl, for he knows that only a right handed man could have been the killer and Garfield is a southpaw.

Garfield is excellent as are Claude Rains, Ann Sheridan, Mae Robson and the Dead End Kids.

Berkeley's direction has plenty of pace and knocks over the dramatic and action elements in a forceful, convincing manner. His handling of the irrigation tank scene is nothing short of superb.

AD TIPS: Sell Garfield as the dramatic sensation of "Four Daughters". Feature the Dead End Kids. HANNA (Hollywood)

'TOPPER TAKES A TRIP' And Won't Return

Rates • • Hollywood Preview

United Artists
(Hol Roach)
78 Minutes

Constance Bennett, Roland Young, Billie Burke, Alan Mowbray, Verree Teasdale, Franklin Pangborn, Alexander D'Arcy, Paul Hurst, Armand Koliz, Eddy Conroy, Spencer Charters, Irving Pichel, Leon Belasco, Georges Renovent, Skippy.

Directed by Norman Z. McLeod

This is far below the original TOPPER for several reasons. It has the same trick photography and the story makes a strenuous effort to follow the same course fixed by its pre-decensor, but it is far less entertaining. TOP-

PER TAKES A TRIP strains too hard for laughs, it is rambling and a bit on the dull side. The novelty of disappearing and reappearing spirits was worn off and we were quite tired of them by the half-way mark. Further, this sequel lacks the gaiety of Cary Grant's personality—and the boxoffice will miss him sadly. Those who did not see the original will probably find this fairly amusing. Those who did see it will be disappointed.

Billie Burke, on the instigation of her friend, Verree Teasdale, institutes divorce proceedings against Topper (Roland Young). Constance Bennett, who has not yet accomplished her good deed and cannot therefore get into the hereafter, disrupts the proceedings to the ex-
tent that the judge refuses the divorce. This pleases Miss Burke, but Teasdale hies her off to Europe for a Paris divorce. Young and Bennett follow and cause considerable consterna-
tion in Continental circles. Despite her-

self, Bennett succeeds in resuming Young and Miss Burke.

Cost is adequate, as is the direction by Norman Z. McLeod.

AD TIPS: Sell this as a sequel to the hit TOPPER. HANNA (Hollywood)

'TOUGH KID' Below Par Darro Meller

Rates • for pop action houses

Monogram
60 Minutes

Frankie Darro, Dick Purcell, Judith Allen, Lil-

lion Elliott, Don Rowan, William Rhult, Lew Kelly, Ralph Peters, Max Morx.

Directed by Howard Bretherton

This is a considerable let-down after the recent crop of Frankie Darro films. The young man (and he's hardly a kid any longer!) is miscast as the hero-worshipper trainer of his boxy brother, Dick Purcell. The script is a muddled affair that leaves quite a few inex-
plicable ends hanging loose. For instance, Judith Allen is kidnapped, but the audience is never told how or where. TOUGH KID shows evidence of haste, economy and carelessness and it will retard Darro's development. It will serve only for the cheaper action spots.

Purcell is a would-be-fighter who gets a chance in an important bout. Gambling in-
teres wants him to throw it, but kid brother Frankie Darro invariably prevents this. They have his ailing girl friend, Judith Allen, ex-

amined by a phoney physician who declares that she must be sent away to the country to regain her health. The bills stagger Purcell until there is no alternative but to accede to the gamblers' suggestions. Meanwhile Fran-

kie discovers the plot—rushes to the ringside to tell Purcell, but the fight is over. After rounding up those responsible, the boxing commission declares the bout "no contest" and the implication is that Purcell will mow 'em down. Darro tries hard in a poorly written role. Acting honors go to Purcell, who gives a punchy, effective performance. The others are adequate.

Howard Bretherton's direction is weak.

PIX.

BOXOFFICE RATING: • MEANS POOR; • • AVERAGE; • • • GOOD; • • • • EXCELLENT
'ZAZA' Colbert Sparkles In Creaky Vehicle

Rates • • • generally

Hollywood Preview

Paramount
83 Minutes
Claudette Colbert, Herbert Marshall, Bert Lahr, Helen Westley, Constance Collier, Ganville Tobin, Walter Catlett, Ann Todd, Rex O'Malley, Ernest Cossart, Janet Waldo, Dorothy Tree, Monty Woolley, Maurice Murphy, Frank Puglia.
Directed by George Cukor

Once again we have the familiar character of Zaza with her tights, Paree mannerisms and can-can. With Claudette Colbert in the lusty role, Zaza is, as ever, a captivating gal exuding a vital and sympathetic personality. The story of Zaza is something else again. The daring drama of two decades ago is now a creaky, theatrical affair, a bit too old fashioned to be fully appreciated by modern audiences. Returns on this will be slightly above average on Miss Colbert's marquee strength.

Story finds Zaza in a provincial French music hall where Herbert Marshall becomes intrigued with her and witnesses her performance nightly. After some time, they meet and fall deeply in love. Through her partner, Bert Lahr, who is anxious for her to return to the stage and end this romance with Marshall, she is led to believe that Marshall is married. She goes to Paris, invades his apartment and discovers it to be true—a situation made more awkward by the presence of a child. The affair is ended and Zaza goes on to great success. Some years later, at the height of her fame, she discovers he is in the theatre. She dismisses him with a song and it is on this note that the film ends.

Marshall makes the best of the limitations of his role. Bert Lahr reveals a startling ability for dramatic roles. Helen Westley is okeh as Zaza's bibulous mother and Genevieve Tobin is excellent as a jealous, perfumer.

Cukor's direction beats a fast, exciting tempo—he builds each scene to a compelling crescendo. It may be overly melodramatic, but it saves Zaza from being worse than it is. The much discussed can-can number has been reduced to only a few montage shots.

AD TIPS: Sell Colbert in a role that suits her talents perfectly.

HANNA (Hollywood)

'STAND UP AND FIGHT' Names Will Carry It

Rates • • • on name strength

Hollywood Preview

MGM
95 Minutes
Wallace Beery, Robert Taylor, Florence Rice, Helen Broderick, Charles Bickford, Barton MacLane, Charley Grapewin, John Qualen, Robert Gleckler, Clinton Rosemand, Cy Kendall, Paul Everton, Claudia Morgan, Selmer Jackson, Robert Middlemoss, Jonathan Hale.
Directed by W.S. Van Dyke

Last year a sentimental, hokey, old-fashioned western called BAD MAN OF BRIMSTONE starring Wallace Beery, awakened MGM executives to the realization that there's still gold aplenty in them there Western hills. STAND UP AND FIGHT is the company's very mediocre endeavor to further that discovery. BRIMSTONE with all its hoke and teary sentimentality had a throng, human and sympathetic story. On the other hand, FIGHT is a loosely woven affair with a lot of action, but nothing to back it up. Of the several story threads the most interesting and obviously the most sympathetic one is obscured—that of the illegal transportation of slaves from the South to the North under the guise of a humanitarian enterprise. Another disturbing factor is the presence of Robert Taylor. Without in any way wishing to join these reporters who questioned the young man's manliness, the fact remains that Taylor is obviously an actor of the romantic school and should be developed along those lines. One tolerated him in THE CROWD ROARS, but visualizing him as a two-fisted hero of the last Century is simply too much. The names of Beery and Taylor will carry this to good grosses, but it will not receive a particularly enthusiastic reception.

Taylor is an aristocratic Southerner who loses his property and is forced to seek work in Maryland. He is trapped into taking a position with a stage coach line run by Wallace Beery for owners Helen Broderick and Florence Rice, both of whom were Taylor's guests before he sold out. Yarn ambles around until the climax when Taylor discovers that Beery is using the coaches for the transportation of slaves. This information becomes valuable to the Baltimore and Ohio Railroad Company, which is anxious to buy out the stage line. The women become implicated, but Taylor reveals Charles Bickford to be chiefly responsible for the crimes and all ends happily with the culmination of the romance between Rice and Taylor.

Wallace Beery is best when he has things to himself. In this somewhat minor role the actor appears uncomfortable. Florence Rice passes as the lovely lady, but she has done better things. Helen Broderick's brittle comedy saves the proceedings on more than one occasion. Bickford and Barton MacLane capably enact the heavies.

Van Dyke's direction meets the requirements of the script. Unfortunately the script was not a very good one.

AD TIPS: Sell Taylor and Beery.

HANNA (Hollywood)

'KING OF THE UNDERWORLD' Routine Gangster Melodrama

Rates • • • better for action spots

Warner Bros.
65 Minutes
Humphrey Bogart, Kay Francis, James Stephen-
san, John Eldrige, Jessie Busley, Arthur Ayles-
worth, Harlon Tucker, Pierre Watkin, Charley Foy,
Murray Alper, Raymond Brown, Charles Trowbridge.
Directed by Lewis Seiler

In an endeavor to increase the boxoffice value of a routine, class B melodrama, Warners have domestic Kay Francis to featured billing and switched star rating to Humphrey Bogart. It may help the b.o. pull to some extent, but it doesn't do much for the entertainment values of KING OF THE UNDERWORLD—which is still quite ordinary. The title will catch the fancy of action fans, but the deficiency of strong, gun-spattered, typical Warner gang-
film tactics will disappoint many of them. In the better class locations, KING will serve as a mere dual biller of average proportions.

Kay Francis is a doctor, whose husband is killed while treating one of the henchmen of Bogart, gang king. Suspected by the police of withholding information about the racketeers, Kay deliberately plots to meet Bogart. He en-
lists her aid when he is wounded in a jail break and she eventually captures the entire gang by temporarily blinding them with a medical trick. There is a mild romance de-
veloped between Francis and James Stephens-
san, a novelist.

Bogart works hard to make the gangster with a Napoleonic complex a reasonably con-
vincing character. Miss Francis, bidding adieu to WB, walks thru her role in anesthetized man-
er. Jessie Busley scores in a comedy role that might have been quite trying. Others just fair.

Director Lewis Seiler allows the first half of the film to lag, but moves it fairly fast there-
after.

AD TIPS: Sell the attention-getting title. Plug Bogart by making a display of stills show-
ing his previous gangster characterizations.
'SONG OF THE BUCKAROO'  Dandy  Ritter   Musical-Western

Rates • • • for western spots

Manogram
56 Minutes
Tex Ritter, Jinx Falkenberg, Mary Ruth, Tom London, Frank LaRue, Charles King, Bob Terry, Horace Murphy, Snub Pollard, Dave O'Brien, Dorothy Fay, George Chesebro.

Directed by Al Herman

They tried to be different in this horse opera and succeeded. It starts with a hard riding sequence and ends with flying fists and screeching bullets, but between these formula western ingredients, there is unusually meaty story and some above average talent. For instance, we have five year old prodigy Mary Ruth playing the piano and making you like it. Ritter sings three songs, one of which is "Little Tenderfoot," a powerful nice lullaby. Even the name of the leading lady is novel in one—Jinx Falkenberg. There is a little lady who is going to make a success in films the hard way! This will satisfy regular western fans and the masculine naborhood trade.

Ritter is an outlaw of the Robin Hood brand who has taken the law into his own hands. When he resolves to reform, his gang, except for Murphy, dissent and turn on him. Believing Ritter to be dead, King, Terry, and Chesebro encounter O'Brien and his wife Fay, on their way to the town of Waldo, rob and slay the pair. Murphy changes the clothes of Ritter and O'Brien, so that Sheriff London falls for the ruse. Ritter, consequently, starts life anew with a six months' old daughter he acquired with his new identity. The gang is caught and jailed. Eventually Ritter runs for mayor, falls in love with Jinx Falkenberg and raises little Mary Ruth, who has natural talent for the piano. The old gang reappears and threatens to expose him. With the help of Murphy, Ritter dispatches of them. Later in the sheriff's office, the old Ritter is officially pronounced dead and the new Ritter emerges as mayor of the town.

'SP mai MEAN VOTES'  Hampered by Weak Story

Rates • • as duller

RKO
70 Minutes

Directed by Garson Kanin

Despite the deft directorial taunts of Garson Kanin and the splendid trouping of an A-1 cast, this pretentious production remains just that. The story, which is merely an incident, is too weak to sustain interest for any length of time. There is little suspense and several points brought out in the yarn are not sufficiently developed, resulting in a confused somewhat hazy impression. THE GREAT MAN VOTES is dual material only.

Barrymore plays a one-time noted historian, who, after the death of his wife, sinks to the position of a night watchman. In a municipal election campaign it is revealed that Barrymore is the only voter in a certain precinct which has inevitably led the way for the rest of the city. Donald MacBride, the ward heeler, is assigned to make sure Barrymore indicates his intentions of voting the right ticket. This he agrees to do, but not before his two youngsters, Peter O'Hara and Virginia Weidler, have gained for him the post of superintendent of schools. Comes election day and the Great Man is escorted to the polls with the mayor and a parade in attendance. He votes, makes a superb speech an America's great privilege of voting and as he goes home with his youngsters in tow, he slyly remarks that the mayor is such a genial soul, he really wishes he had voted for him.

Barrymore creates a sympathetic and heart-warming personality. He is best when not engaged in flowery oratory which does not record as clearly as one expects. Peter O'Hara is a new screen personality. As usual, tiny Virginia Weidler is delightful. Miss Alexander is poor. Donald MacBride is inclined to overdo his role.

Kanin has some beautiful touches in the picture but these do not compensate for the frugality of the story.

AD TIPS: Sell this as a "surprise" picture—a stirring dramatization of what the right to vote means to Americans.

HANNA (Hollywood)

'WILD HORSE CANYON'  Ordinary Randall Western

Rates • • for western spots

Monogram
52 Minutes
Jack Randall, Dorothy Short, Frank Vaconelli, Dennis Moore, Warner Richmond, Ed. Cassidy, Walter Long, Charles King, Earl Douglass, Rusty, the Wonder Horse.

Directed by Robert Hill

This is purely elemental action western with incongruities enough to test the credulities of all save the very young Saturday matinee western fans. It's the familiar cattle rustling yarn, with Randall "looking for the villains who murdered his Dad" up and down the "Wild Horse Trail".

Dorothy Short makes a capable leading lady. The assortment of bad men are very bad indeed and do their jobs nicely. Vaconelli, as Tex's Mex pal, is good.

There is enough action and a suspenseful shooting sequence near the end of the pic: The lopper comes when Rusty, the horse, smells his way to Tex's trussed side and unites him in the nick of time!

Lack of story keeps this one down.

PIX

'THE LAST WARNING'  Okay Crime Club Mystery

Rates • • for action spots

Universal
62 Minutes

Directed by Al Rogell

These Universal Crime Club mysteries are gaining a foothold among gash-'n-scream fans.

This is one of the best of the series. Story angle is formula, but the light breezy screenplay and performances by Foster and Jenks keep the action moving at a lively and suspenseful pace. Results on this may be measured by earlier offerings of the series. It should get average grosses in action houses. Good dueller with comedy or musical.

Foster and Jenks are called in to investigate certain mysterious notes threatening the life of wealthy Ray Parker. A couple of murders are committed and Parker's sister is kidnapped. Ransom money is provided and Parker delivers it, but the girl doesn't show up. Finally, Foster and Jenks locate her and discover that Parker has been sending himself the notes in order to obtain money from his estate to pay off gambling debts.

Cast is adequate and responds expertly to the debt direction of Al Rogell.

HANNA (Hollywood)
COLUMBIA

The first indication that Columbia seriously intends to mitigate the poor impression its product has been making may be found in this issue's Production Record. Five films are shooting—each bearing the ear marks of higher grade products than we have become accustomed to from this plant... "Romance of the Redwoods" is a Jack London story with Charles Bickford tapping the cost. An admirable choice for the feminine lead is Jean Parker who so expertly fits into this type of story, as attested by her beautiful work on Monogram's "Romance of the Limberlost"... "Plane No. 4" finds Howard Hawks directing a cost topped by Jean Arthur, Cary Grant and Richard Barthelmess. "Blondie Steps Out" reunites the principals and director of the first delightful "Blondie" picture. "Mrs. Leonard Misbehoves" will rely on Foy Bainter and Ida Lupino. Still shooting is "Let Us Live", co-starring Henry Fonda and Maureen O'Sullivan... The Production Chief is still sulking in his tent as a result of FB's recent blasts against its weak product and makes it necessary for us to obtain our information from sources outside of the studio.

GRAND NATIONAL

Arcadia Productions is a new unit which has been formed to release through Grand National. It will make six westerns starring Tex Fletcher, a new outdoor player. The first of these, titled "Rhythm on the Range", is now in production. Sam Newfield is named as producer-director of the series... As we go to press Fine Arts will begin filming the second of the Cipher Bureau series titled "Curio Cipher". Leon Ames heads the cast under the direction of Charles Lamont... Next to go on the G-N schedule is "Everything Happens To Us", a comedy, Al Christie's first G-N endeavor. Sets are now being constructed, which means this feature will be well under way by our next comment... "Ist side Maurice Conn is out of the FA set-up and future westerns will be handled by Sig Newfield. Although the lotter is a good man, Conn's Wild Bill Hickok western for FA was a horse, and the change would not be for the better. Conn's record in the western field is outstanding... Max Boer, the pug, has been signed to appear as the star in a series of westerns, first to start on January 16th.

METRO-GOLDWYN-MAYER

Production is average for this plant—six pictures rolling. Only new addition to the line-up is "Sergeant Maddox" (Wallace Beery).... We have checked stories to the effect that Dick Powell has been signed to a contract here and learned that the deal is only in the process of negotiation and may not go further than a three picture commitment—if that. Columnists intimated Powell would be set in roles scheduled for Allan Jones. One is tempted to ask—what roles?... John Sheffield, who played in the Coast company of "On Borrowed Time", has been selected for the role of the moppet in future Torzan pictures. The next one will find Maurice O'Sullivan cleared from the script by death in order to stress the Torzan-boy angle in future films.... Like Warners, MGM will stress Americanism in future pictures, the first step in that direction being a new series of historical shorts based on United States history. Destined to be the first is the story of the Mayflower... Studio is far ahead of release dates and with the completion of those now before cameras and scheduled for production this month it will be able to book clear through to the middle of May.

MONOGRAM

"Sky Pirate", first of the "Tailspin Tommy" pictures, finally began production here after several false starts due to inclement weather or "rain", as it is commonly called outside California. Other films working at this plant is "Star Reporter", a Derr production with Warren Hull and Morsho Hunt... These are the forerunners of a heavy production schedule which will keep Monogram working at top speed during the month of January. "Rollin' Plains" (Tex Ritter), "Mr. Wang at Headquarters" (Karloff), "Boy's Reformatory" and "Undercover Agent" are others scheduled to begin filming during this time... W. Ray Johnston is scheduled to arrive shortly in accordance with his plan to alternate between the Coast and New York. He will remain here three months... Upon completion of "Rollin' Plains" Tex Ritter will embark on a lecture tour discussing Cowboys and their music. Cowboy star has done the stunt before. It makes for excellent exploitation.

PARAMOUNT

Production at this studio is well above that of the other majors. Eight films are working, the new ones being; "Federal Offense". "Grand Jury Secrets", "Man About Town" and "Invitation to Happiness" (MacMurray and Dunne).... First definite evidence of the accepted fact that there would be a reorganization of the production personnel come with the resignation of producer Bogart Rogers after being with the company for five years. Others will either leave or be removed upon the expiration of their contracts... Poul Jones, who has been working on a week-to-week basis, has had his producer's post renewed for an additional five years... Recent weeks have seen the removal of the names of eight players from Par's contract list, among them the Yacht Club Boys, who never quite made the splash on the screen most people expected. Jimmy Kern leaves the group after an association of over a decade. He hopes to write and direct... Charles R. Rogers is auditioning youngsters for roles in "The Star Maker", which will get under way when the forty juveniles required are selected.

REPUBLIC

Three features are shooting here—the most important being "Wagons Westward", the big western... Studio recently finished the second of the Higgins family series... Three other films are tentatively set on the company's January schedule... William Berke's Three Mesquiteers westerns are being held up pending the completion of John Wayne's assignment in "Stage Coach" at United Artists and Max Terhune's role in "Wagons Westward"

(Continued on Next Page)
Size-Ups
(Continued from Page 7)

RKO-RADIO
Production is continuing slowly here with only one new feature started within the last two weeks, a B effort titled "Picardy Max" (James Ellison) . . . Latest word on the RKO reorganization plan is to the effect that, with only three minor changes, it has been approved by the court and will take effect either late in February or early March. That is, unless another appeal is made from this judgment which would further delay and complicate matters for the studio another three months . . . "Gunga Din" will have the combined trimmings of a preview and a premiere on its pre-release showing here later this month . . . Bert Wheeler, who with his late partner, Robert Woolsey, had a successful career at RKO, is reported dickering with the studio for a return as a solo star . . . Pandro Berman is reading two Ginger Rogers stories to follow immediately after the completion of "The Castles".

20th CENTURY-FOX
Two top features are shooting here—"Hound of the Baskervilles" and "Alexander Graham Bell". An additional duo of A films will be started during January, "Rose of Washington Square" and "Stanley and Livingston" . . . Sol Wurtzel is far ahead of his 1938-39 schedule and upon completion of the three remaining will begin work on his 1939-40 program in February . . . More economy evident here with the dropping of eighteen writers during the past couple of weeks. Company was willing to retain some of them but the scripters would not agree to continue without the salary hikes called for in their contracts . . . Despite reports to the contrary, Annabella will make two features at the Westwood plant before going to England for the Robert T. Kane unit. Decision was predicated upon audience reaction to her work in "Suez".

UNITED ARTISTS
Hal Roach remains the busiest UA producer, having just started production on "Captain Fury" and planning the next Hardy-Langdon comedy for immediate filming. Only other feature now working is Goldwyn's "Wuthering Heights" . . . Edward Small starts "Man in the Iron Mask" on February 1. This feature's budget has been tilted . . . After a year of comparative slack, during which he produced only "The Cowboy and the Lady" and started work on "Wuthering Heights", Sam Goldwyn has settled down to business and ordered the preparation of ten films, namely: "Sun Valley" (Jon Hall and Walter Brennan), "The Restless Age" (Jascha Heifitz), "Raffles" (David Niven) and "The Last Frontier" which may co-star Gary Cooper and Andrea Leeds. Others are "Colonel Rowan of Scotland Yard", "Seventh Cavalry", "The Life of Hans Andersen", "Beach Boy", (Jon Hall), Edna Ferber's "Nobody's in Town" and "I'm a Doctor", set for Cooper and Brennan. Definite announcement of how these properties will be fit into Goldwyn's plans will be made after the annual UA meeting which takes place January 12 . . . Margaret Tallichet, the highly publicized stenog.-turned-actress, has been released by Dave Selznick. Her few assignments proved quickly that she was overrated.

UNIVERSAL
This company starts off the new year with three top pictures before its cameras—to be followed this month by "College Town", "Key Woman", "East Side of Heaven" and Danielle Darrieux's next picture . . . Company announces the production of the usual four serials on its 39-40 program, to be titled "The Oregon Trail", "The Shadow Creeps", "Conquering the Universe" and "Perils of Haunted Island" . . . An extremely interesting deal between Universal and Harry Edington was closed recently which will assure U of three additional top pictures during 1939. Edington, one of Hollywood's top agents, has formed Famous Productions Inc. on a set-up similar to that set forth by Myron Selznick with participating artists and technicians sharing in the boxoffice returns. Edington has severed his connections with the two companies he headed as president and will start immediately to launch his production plans. He will begin active work when suitable scripts have been secured . . . "The Mikado" will probably be released late this month or early in February.

WARNERS
Production is slightly below par for this lot, only five features currently filming—the only newcomer being "Hero for a Day" . . . Coming up on this company's schedule are "The Roaring Crowd", "Each Dawn I Die", "Brother Orchid" and "Gantry the Great" . . . An interesting and new idea by WB will be a national survey of theatres to ascertain exhibitor and public reaction to some of the studio's younger players. Studio has starring plans for many of them and will check its own opinions against those of the public. A poll is being devised which will be based on releases for the next four months. To be named in the inquiry are John Garfield, Priscilla Lane, Gale Page, Banita Granville, Marie Wilson, Eddie Albert and John Payne . . . WB may roadshow "Dodge City", "Dark Victory" and "Juarez" in key cities.

FILM BULLETIN Studio Size-Ups
Remain Unchallenged For Honest
Resume Of All Studio Operations
Hollywood Editorial

By DAVID J. HANNA

POOR STORIES MAKE POOR PICTURES!

Coming each year with the regularity of the first day of Spring is the annual tirade against certain non-productive Hollywood stars. Last year an exhibitor organization caused a minor earthquake in local film circles when it had the audacity to label a group of Hollywood's pet players as "boxoffice poison". Today the asperity may be heard within the ranks of the film moguls themselves where the less popular players are now being referred to as "tired stars".

Admitting the truth of the fact that the public is an inconsistent worshipper and that today's headline may be tomorrow's breadwinner, we cannot quite concur with that school of thought which declares that the root of all Hollywood evil may be attributed to the decline in favor of a few one time moneymaking personalities.

Where the blame should be directed is in the direction of the many "tired" writers, who clutter up the film factories. Or, if one chooses to delve deeper, at the unimaginative producers, whose short sightedness has caused the majority of our writers to become so regimented that anything but a formula idea is something they dare not even breathe or think about.

The past few years have wrought amazing changes in the technical aspect of film production. They have given us color, photographic improvement, startling process material and experimentation with depth and third dimension. Sound has advanced to the point where it is now comparatively simple to record an operatic aria or to bring to screen audiences the thrilling magnitude of a hundred piece symphony orchestra. To accomplish these things hundreds of thousands of dollars have been spent by the motion picture interests.

Whether we are in full accord with the manner in which it is done or not, the unalterable fact remains that Hollywood has never spared its energies and capital to develop new personalities. Scan this list of a few of the players elevated to stardom in 1938: Mickey Rooney, Hedy Lamarr, Judy Garland, Richard Greene, Nancy Kelly, Wayne Morris, John Garfield, Ellen Drew, Lucille Ball, Penny Singleton, Louis Hayward, Ann Gillis and Tommy Kelly. Really the situation is not quite so bad as we are led to believe.

On the other hand exactly what is being done to foster new writing talent?

Very little. One or two of the studios maintain what is known as junior writing staffs. Here, for $35 a week some dozen or two aspiring scenarists are versed in the rudimentary principals of screen writing. Few, if any, of their efforts are given very serious consideration. There may be more, but to our knowledge, only one scripter in recent months has advanced beyond this division. He is Edward Ludwig, who is now one of the writers on the Judge Hardy series.

This means that the entire Hollywood output is being delivered by established writers who have been in the business for years and whose stagnant ideas prove it. The big weekly checks exert a fascinating appeal and few, indeed, are those who dare to think in terms which may not meet with the 100% approval of the producer. The result is unimaginative, unoriginal and formula stories—and a public that is satisfied with the commonplace in film fare.

If Hollywood is to accomplish anything in the future; if it even hopes to turn out anything that can be called entertainment and if it wishes to continue receiving those four figure checks every week, it must take inventory of its story ideas and look for fresh, crisp and interesting material. There are many ways of doing this.

1. By shearing the power of those producers and supervisors who stifle the writers' creative ability.

2. By eliminating those writers who are too lazy to tax their ingenuity and only too happy to be guided by what has been done before—too many times!

3. To request the development of more original stories from the contract writers.

4. To enlarge the scope of the junior writing staffs by giving those youngsters opportunities to work on short subjects. By permitting them to collaborate with more gifted scripters from whom they can absorb more in a week than any writing school teaches in a year.

5. By searching for writing talent in much the same manner that Hollywood enjoys securing its personalities. Let there be writing contests in universities, with prizes for originals and screenplays. (One of the most amusing features of the MGM stockholders' trial is the revelation that the screenplay of "Marie Antoinette" cost $420,000. A better one could have been secured from any college student for $100.)

6. By lessening the barriers between story writing and studio submission. By making it possible for free lance writers to get their ideas to the studio without feeling the necessity of having the same influence required to get a pass to a baseball game.

7. By returning to active participation in the New York legitimate theatre scene. But in a better organized manner than this has been done before.

These are the things that are necessary to the life of motion pictures—new writing minds, clever idea men and a strong arm with the good, but lazy, writers in Hollywood, whom experience has taught to take the easiest way out. Stars may be blamed for boxoffice troubles, so can the recession, the European crisis and now even Tom Mooney's labor meetings can wean dollars away from the turnstiles. But if the screen has something entertaining to say audiences will come to hear it. They are NOT interested in boring repetition.
**PRODUCTION RECORD**

In cases of Title Changes, the Original Title appears in light face directly under the New Title. Details will be found in the previous issues under the Original Title. All new product is on 1938-39 programs, unless otherwise noted.

**COLUMBIA**

<table>
<thead>
<tr>
<th>Sold 1938-39 Features</th>
<th>Completed</th>
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</tr>
</thead>
<tbody>
<tr>
<td>41</td>
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**Westerns**

<table>
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**Serials**

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<td>4</td>
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</table>

All pictures on '37-'38 program released.

**ROMANCE OF THE REDWOODS**

Shooting started—December 21

Outdoor drama

Cost: Charles Bickford, Joan Parker, Gordon Oliver, Marc Lawrence, Lloyd Hughes, John Tyrrell, Erville Alderson

Director—Charles Vidor

Producer—Wallace MacDonald

Story: (Unavailable)

**PLANE No. 4**

Shooting started—December 21

Air Drama

Cost: Jean Arthur, Cory Grant, Richard Barthelmess, Thomas Mitchell, Rita Hayworth, Sig Rumann, Donald Barry, Anthony Quinn

Producer—Director—Howard Hawks

Story: (Unavailable)

**BLONDIE STEPS OUT**

Shooting started—December 27

Domestic Comedy

Cost: Penny Singleton, Arthur Lake, Larry Simms, Jonathon Hale, Dorothy Moore, Don Beddoc, Don Linds, Stanroy Brown

Director—Frank Stroyer

Producer—Robert Spork

Story: (Unavailable)

**MRS. LEONARD MISBEHAVES**

Shooting started—January 4

Comedy


Director—Ben Stoloff

Producer—Fred Kohlmar

Story: (Unavailable)

**IN PRODUCTION**

<table>
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<tr>
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</thead>
<tbody>
<tr>
<td>Let Us Live</td>
<td>1/24</td>
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</table>

**RECENTLY COMPLETED**

| 11/13 | Adventures in Sahara | (Orig. Revolt in Sahara) |
| 11/30 | Blondie |
| 12/10 | Crime Takes a Holiday |
| 12/17 | Flight in Fame |
| 12/30 | Boys' School |
| 1/15 | Glitterer, The |
| 1/27 | Highway Patrol |
| 2/19 | Homicide Bureau |
| 2/25 | I Am the Law |
| 3/7 | In Early Arizona |
| 3/30 | Lady Ojibjba |
| 4/15 | Law of the Plains |
| 5/15 | Law of the Texas Border |
| 6/15 | Lone Wolf and His Daughter |
| 6/22 | Phantom Gold |

| Racketeers | 7/21 |
| Reformatory | 3/14 |
| Rico Grande | 7/18 |
| Smashing the Spy Ring | 7/17 |
| South of Arizona | 7/28 |
| Suicide Gun | 6/20 |
| Stranger from Arizona | 7/27 |
| There's That Woman | 7/27 |
| Thundering West | 6/26 |
| West of Cheyenne | 6/10 |
| West of Santa Fe | 6/11 |
| Whipping Enemies | 6/11 |
| Wild Bill Hickok | 6/30 |
| You Can't Take It | 7/29 |
| You're in A Jam | 11/11 |
| The Day of the Grizzly | 7/21 |
| The Great Wall, The | 10/31 |
| The Great Wall, The | 12/31 |
| The Last of the Lawmen | 10/31 |
| The Last of the Lawmen | 12/31 |
| The Last of the Lawmen | 12/31 |
| The Last of the Lawmen | 12/31 |
| The Last of the Lawmen | 12/31 |
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| The Last of the Lawmen | 12/31 |
| The Last of the Lawmen | 12/31 |
| The Last of the Lawmen | 12/31 |

**CONTRACTS**

**CASTINGS — DIRECTORIAL ASSIGNMENTS**

Peter Lynn, Charles Lane, Harry Bernard to "Let Us Love"

Paul Everson to "Shadows"

Dagore Costello, Michael Whalen, Virginia Weidler to "Outside These Walls"

**GRAND NATIONAL**

**Sold 1938-39 Features**

<table>
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**Westerns**

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**RHYTHM ON THE RANGE**

Shooting started—January 9

Western

Cost: Tex Fletcher, Joan Barclay

Producer and director—Sam Newfield

Story: Fletcher plays a college football hero who returns west and discovers his father has been slain and his memory tainted by the opinion that he was in league with a gang of rustlers. Fletcher tracks down the killers and clears his parent's name.

**RECENTLY COMPLETED**

<table>
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<td>Caper Through a Cowgirl</td>
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<tr>
<td>8/13</td>
<td>Comet Newsboy</td>
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<tr>
<td>11/3</td>
<td>Comet Express</td>
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<td>11/19</td>
<td>Tracer Palms</td>
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<td>8/15</td>
<td>Frontier Scout</td>
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<td>11/14</td>
<td>Shadows Over Shanghai</td>
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**CASTINGS — DIRECTORIAL ASSIGNMENTS**

**METRO-GOLDFWYN-MAYER**

**Sold 1938-39 Features**

<table>
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<tr>
<td>44-52</td>
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</table>

** Last release on '37-'38 program—"Marietta Antoinette"

**SERGEANT MADDEN**

Shooting started—January 5

Comedy

Cost: WALLACE BEERY, Alan Curtis, Tom Brown, Lorraine Johnson, Moritin Morton

Story: This glorifies the famous New York police force with Wallace Beery in the title role: that of a genial Irish police officer.

**RECENTLY COMPLETED**

<table>
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<th>Release Date</th>
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<td>Cinderella</td>
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</tbody>
</table>

**CASTINGS — DIRECTORIAL ASSIGNMENTS**

Mickey Rooney, Judy Garland, June Preisser, Betty Jaynes, Douglas McPhail to "Robin Hood"

Johnny Weisembinder, Matter O'Sullivan, Henry Wilson to "Tarrant in Exile"

Robert Tholette to direct "Tarrant in Exile"

Henry Roque to direct "Madden Vanishes"

Jaan Crawford, Spencer Clark, Gable O'Neal to "Sweepstakes"
**MONOGRAM**

Sold 1938-39 Features (26) Completed (10) In Production (2)
Westmans (16) Completed (18) In Production (0)

All pictures on '37-'38 program released

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**SKY PIRATE**

Shooting started—January 5

Air drama

Cast: John Trent, Milburn Stone, Marjorie Reynolds, J ohn Rabar, Pete George Lynn, Lucien Littlefield, Polly Ann Young, Syre Deering, John Peters, Tommy Bupp, Betsy Gay

Director—George Waggner

Supervisor—Paul Malvern

Story: Based on the cartoon strip, Tailspin Tommy, this relates the adventures which befit Tommy John Trent's when, with Milburn Stone and Marjorie Reynolds, he invents a new bombing device. Spans attempt to get the secret but eventually the trio forestalls them.

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**STAR REPORTER**

Shooting started—January 5

Drama

Cast: Warren Hull, Marsha Hunt, Wallace Clark, Virginia Howell, Clay Clement

Director—Howard Bretherton

Producer—E. B. Derr

Story: Warren Hull's newspaper is instrumental in winning for Wallace Clark the post of District Attorney. Clark successfully cleans up the gangster situation for a time, but when later he becomes lax, Hull believes himself duped. Not until a rift in their friendship and his love for Clark's daughter, Virginia Howell, has taken place, does Hull realize Clark was shielding him from the knowledge that his own father, Clay Clement, is the top criminal of the city.

**RECENTLY COMPLETED**

<table>
<thead>
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<tr>
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<td>Man's Country</td>
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<td>Medora Kid</td>
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<td>Mr. Wmg. Detective</td>
<td>9/10</td>
<td>10/5</td>
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<td>Posse</td>
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<tr>
<td>Romance of the Lumberjock</td>
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<td>6/22</td>
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**PARAMOUNT**

Sold 1938-39 Features (52) Completed (36) In Production (8)
Westmans (6) Completed (6) In Production (0)

All pictures on '37-'38 program released

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**FEDERAL OFFENSE**

Shooting started—December 31

Drama


Director—Louis King

Associate producer—Edward T. Lowe

Story: This concerns the career of a doctor whose plastic surgery enables many a gangster to go his way unperturbed. J. Carroll Naish is the surgeon. Nolan one of the gangsters.

---

**GRAND JURY SECRETS**

Shooting started—December 30

Drama

Cast: John Howard, Gail Patrick, Harvey Stephens, Jane Darwell, William Frawley, John Hartley, Richard Denning, Kitty Kelly

Director—James Hogan

Associate producer—Sam Engel

Story: John Howard is a reporter; Harvey Stephens, a district attorney. Their mutual efforts succeed in riddling a city of gangsters.

---

**MAN ABOUT TOWN**

Shooting started—December 30

Musical comedy

Cast: J ACK BENNY, Dorothy Lamour, Edward Arnold, Binnie Barnes, Eddie Anderson, Phil Harris, Many Woollcy, Herbert Evans

Director—Mark Sandrich

Producer—Arthur Hornblow, Jr.

Story: (Unavaiable: see next issue)

---

**INVITATION TO HAPPINESS**

Shooting started—January 2

Cost: Fred MacMurray, Irene Dunne, Charlie Ruggles, Donal O'Con- nor, William Collier, Sr.

Director-producer—Wesley Ruggles

Story: A prize-fighter, Fred MacMurray, who marries a socialite, Irene Dunne, and their subsequent difficulties. These are ended finally by their child, Donald O'Connor.

**IN PRODUCTION**

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<th>Release Details</th>
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<th>Prints</th>
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**RECENTLY COMPLETED**

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<th>Prints</th>
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<tr>
<td>Ambush</td>
<td>10/8</td>
<td>7/31</td>
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<td>Arkansas Racket</td>
<td>7/16</td>
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<td>9/26</td>
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<td>Criminals</td>
<td>7/16</td>
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<td>Frontiermen, The</td>
<td>8/29-9/19</td>
<td>7/31</td>
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<td>Me A Sadist</td>
<td>7/16</td>
<td>9/16</td>
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<td>11/16</td>
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<td>8/12</td>
<td>6/13</td>
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<td>12/15</td>
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<td>Old Meeves</td>
<td>7/10</td>
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**STORY BUNKS**

"The Crucial Night" story based on the Chicago machine by Randall Faye

**CONTRACTS**

Jackie Cooper to term contract

Russell Hayden tied to term deal (Sherman)

Ruggles-Boland renewed for three pictures

---

**CASTINGS — DIRECTIONAL ASSIGNMENTS**

Jackie Cooper, Betty Field to "What a Life!"

Phil Harris to "Man About Town"

Ray Milland, J. Carroll Naish, Verne Trease to "Beau Geste"

Shirley Ross to "The Cat and the Canary"

Pat O'Brien borrowed from Warner's to "Happy Ending"

Madelaine Carroll, Fred MacMurray to "Are Husband's Necessary"

---

**REPUBLIC**

Sold 1938-39 Features (31) Completed (12) In Production (2)
Westmans (24) Completed (12) In Production (0)
Serials (4) Completed (5) In Production (0)

Last release on '37-'38 program—"Rhythm of the Saddles"

---

**I WAS A CONVICT**

Shooting started—December 31

Drama

Cost: Barton MacLane, Beverly Roberts, Clarence Kolb, Hocco Mac- Mahan, Ben Welden, John Harmon

Director—Audrey Scotta

Associate producer—Herman Schlom

Story: Barton MacLane, a racketeer, meets a wealthy income tax evader, Charlie Kolb, in prison. They become firm friends and upon their release Kolb gives MacLane an important position in his company. This brings on many complications but they all say, "MacLane" that the honest way is easier. It is through this realization that he is able to win the love of Kolb's daughter, Beverly Roberts.

---

**HIGGINS FAMILY No. 2**

Shooting started—December 27 (Completed)

Domestic comedy

Cost: James Gleason, Lucille Gleason, Russell Gleason, Mary Hart, Tommy Ryan, Harry Davenport, Maudie Earle, Barnell Pratt, Marjorie Gateson, Henry Arthur, Sally Payne

Director—Gus Meins

Associate producer—Herman Schlom

Story: This second of the Higgins series concerns the complications which arise when Jimmy, after being fired from his job, finds his own cousin but company with dire results.

(Continued on next page)
WAGONS WESTWARD

Shooting started—January 5
Historical drama

Cost: Richard Dix, Gail Patrick, Edward Ellis, George Hayes, C. Henry Gordon, Max Terhune

Director—George Nicholls, Jr.

Story: Richard Dix plays the role of Sam Houston, the great man of Texas, who led the revolution against Mexico and was instrumental in getting the State into the United States. Edward Ellis plays Anderson Jackson.

RECENTLY COMPLETED

7/15 A Dangerous Adventure 6/18
7/15 Arms Girl 5/14
9/15 Billy, the Kid Returns 8/17
9/15 Emma, the Leatherjacket 5/17
11/19 Come On, Rangers 10/27

Dick Tracy Returns serial 6/18
7/30 Born in Arizona 8/27
9/15 Furango Valley Raiders 1/13
12/20 Federal Man Hunt 11/19
12/20 Fighting Devil Dogs serial 3/26
12/21 Fighting Thoroughbreds 12/31

Hawk of the Wilderness serial 9/21
8/17 Return of the Hills 6/18
8/17 Higgins Family serial 6/18
9/20 I Stand Accused 9/21
9/20 Ladies in Distress 9/21

INDEPENDENT EXHIBITORS

FILM BULLETIN

20TH CENTURY-FOX

Sold 1938-39 Features (44-56) Completed (38) In Production (2)
All pictures on 37'-38 program released

HOUND OF BASKERVILLES

Shooting started—December 29
Mystery

Cost: Basil Rathbone, Lionel Atwill, Nigel Bruce, Richard Greene, Anita Louise

Director—Sidney Lanfield

Producer—Gene Markey

Story: Basil Rathbone as Sherlock Holmes, the famous detective created by Sir Conan Doyle, who solves his most famous case, that of the mysterious marsh murders ostensibly committed by a wild dog.

ALEXANDER GABRAH BELL

Shooting started—January 5
Biographical drama

Cost: Loretta Young, Don Ameche, Henry Fonda, Spring Byington, Gene Lockhart, Sally Blane, Polly Ann Young, Georgiana Young, Harry Davenport, Bobs Watson, Charles Coburn

Director—Irving Cummings

Associate Producer—Kenneth Mccagowan

Story: Don Ameche plays the title role in this filmisation of the life of Bell, inventor of the telephone, with a character study of the discovery of transmitting voices by wire when he endeavored to help his deaf and dumb wife, played by Loretta Young.

RECENTLY COMPLETED

Sold 1938-39 Features (54) Completed (18) In Production (2)
Westerns (6) Completed (4) In Production (0)

To be delivered on '37-'38 program—
1 Asiote-Rogers musical; 1 Bobby Breen picture

PICARDY MAX

Shooting started—January 3
Comedy drama

Cost: James Ellison, Helen Wood, Robert Kent, June Clayworth, Robert Warwick, Leonard Penn, Brandon Tynan, John Bernon, Gordon Briggs

Director—Les Goodwins

Producer—Cliff Reid

Story: This is the story of a man's regeneration through the loyalty and devotion of his dog.

IN PRODUCTION

Release
Year
1/17 Castles, The

1937

Details
In 11/3

RECENTLY COMPLETED

10/11 A Man To Remember 8/23-11/27
1/24 An Isle of Forgotten Legion 3/16
11/11 Annabel Takes a Tour 8/27-9/24
9/22 Affairs of Annabel 6/19-7/22
9/22 Beauty for the Asking 6/19-11/9
9/22 Blind Alley 3/20
9/22 Border G-Man 5/14-9/9
6/17 Blonde Cheat 3/19
5/22 Blood on the Orient Express 10/27
6/17 Breaking the Ice 6/24-1/27
5/22 Cacteeno 3/14-2/27
3/17 Flying Irishman, The 12/8
6/17 Foxfireman, The 12/30
6/17 Fugitives for a Night 3/28
11/21 Future of the Orient 6/16
12/11 Gate of the Golden Gate 10/27
12/11 Havening Wonderful Time 10/9
11/15 Jailer, The 10/8
11/15 Law West of Tombstone 10/9
1/27 Love Affair 16/11-11/3

STORY BUYS

"The Flying Yorkshireman", novel by Eric Knight

CONTRACTS

Richard Greene, June Gale, John Carradine, Brewster Twain optioned Writers Lamar Trotti, Curtis Renoyn renewed

CASTINGS — DIRECTORIAL ASSIGNMENTS

Kate Richards, Joseph Schlechkraft to "Clue Kid" Marie Wilson (borrowed from WBI, E. C. Elve, Moren Oli to "Rose of Washington Square"
Kate Richards, Joseph Schlechkraft to "Return of the Cisco Kid"

Presley Pastor to "The Big Drum"

Sieders, Kate Richardson, Pauline Moore, Slim Summerville, Robert Lowery to "Charlie Chan in Reno"

Jane Withers to "The Texas Kid"

UNITED ARTISTS

GOLDYNN: Sold for 1938-39 (5) Completed (1) In Production (1)

SELZNICK: Sold for 1938-39 (2) Completed (1) In Production (0)

WANGER: Sold for 1938-39 (5) Completed (3) In Production (0)

KORDA: Sold for 1938-39 (5) Completed (0) In Production (0)

SMALL: Sold for 1938-39 (5) Completed (2) In Production (0)

ROACH: Sold for 1938-39 (8) Completed (3) In Production (1)

CAPTAIN FURY

Shooting started—January 4
Drama

Cost: Brian Aherne, Victor Mclogren, June Lang, Paul Lucas, John Corrodoine, Virginia Field, Lunsden More, Margaret Roach

Director—producer—Hol Roach

Story: This concerns the settlement of Australia in 1839 when the British sent out convicts to work the land. Captain Fury (Brian Aherne) is a Roman Hood type character who rob the rich to help the poor and wages an intensive campaign against the land grabbers. Romantic interest is carried by June Lang, who plays the daugher of one of the settlers.
IN PRODUCTION

Release Date: 2/22
Title: Three Smart Girls
Details: (Goldwyn)
In- synopsis: (Goldwyn)

RECENTLY COMPLETED

9/16
Title: Black Bandit
Details: (Goldwyn)
In- synopsis: (Goldwyn)

9/14
Title: Murderer's Row
Details: (Goldwyn)
In- synopsis: (Goldwyn)

9/2
Title: Freshman Year
Details: (Goldwyn)
In- synopsis: (Goldwyn)

10/16
Title: A House in Hollywood
Details: (Goldwyn)
In- synopsis: (Goldwyn)

11/6
Title: His Exciting Night
Details: (Goldwyn)
In- synopsis: (Goldwyn)

12/1
Title: Honor of the West
Details: (Goldwyn)
In- synopsis: (Goldwyn)

10/21
Title: Last Express
Details: (Goldwyn)
In- synopsis: (Goldwyn)

17/16
Title: Last Warning
Details: (Goldwyn)
In- synopsis: (Goldwyn)

12/13
Title: Little Tough Guys in Society
Details: (Goldwyn)
In- synopsis: (Goldwyn)

8/12
Title: Missing Guest
Details: (Goldwyn)
In- synopsis: (Goldwyn)

11/9
Title: Newsboys Home
Details: (Goldwyn)
In- synopsis: (Goldwyn)

IN PRODUCTION

Release Date: 2/22
Title: You Can't Cheat a Honest Man
Details: (Goldwyn)
In- synopsis: (Goldwyn)

RECENTLY COMPLETED

11/1
Title: Downtown
Details: (Goldwyn)
In- synopsis: (Goldwyn)

10/16
Title: There Goes My Heart
Details: (Goldwyn)
In- synopsis: (Goldwyn)

10/12
Title: The Copperhead
Details: (Goldwyn)
In- synopsis: (Goldwyn)

11/1
Title: Daughter of the Desert
Details: (Goldwyn)
In- synopsis: (Goldwyn)

10/7
Title: Young in Heart, The
Details: (Selig)
In- synopsis: (Selig)

CONTRACTS

John Cudahy, Virginia Field to "Captain Pury" (Roach)
Joseph Boshellnort to "Man in the Iron Mask" (Selig)

CASTINGS — DIRECTORIAL ASSIGNMENTS

Carroll Ramby, director

EVERYTHING YOU SHOULD KNOW
ABOUT PRODUCTION . . . .
IN FILM BULLETIN'S PRODUCTION SECTION
THE MOST COMPLETE PRODUCTION NEWS AVAILABLE ANYWHERE!
NOTES ABOUT FILMS AND FILM PEOPLE . . .

BY

HANNA

Comes now the time of year when Hollywood's chief conversational topic is the forthcoming Academy banquet and the dispensation of Awards, which is invariably the high spot of that spectacular occasion. Campaigning and electioneering are well under way as each studio taxes the resources of its publicity department to swing, via the press and word of mouth advertising, those nominations it is seeking. Few indeed are those in or out of the industry who see eye to eye with the final selections. Somewhat more favored than most people is the Hollywood correspondent who can, at least, have the satisfaction of recording his opinion in print. The following represents my feelings in the matter.

In selecting "A Man To Remember" as the best picture of 1938, I am aware that this film hasn't a ghost of a chance in the Academy finals. It lacks the glamour for such an honor. Furthermore, we know it was not a boxoffce success by any means. But it is my belief that the picture most certainly deserves the Award, not only because of the artistry with which it was done, but more important, because it is a superb example of the falsity of Hollywood thought which decrees that a good picture must necessarily be an expensive one.

The best performance by an actor was contributed by Edward Ellis in the above named film. The best feminine work came from Bette Davis as "Jezebel". The best supporting player was Ralph Richardson in "The Citadel". The Academy Awards make no provision for outstanding bits, but no appraisal of 1938's hispanic endeavors should neglect Harry Davenport's portrayal of the judge in "You Can't Take It with You", or the priceless moment contributed by Laura Hope Crewes to "The Sisters". King Vidor's handling of "The Citadel" ranks, in my opinion, as the outstanding directorial achievement of 1938—if only for the delightful proposal scene between Robert Donat and Rosalind Russell. Best screenplay honors go to the scribes of "Boys Town".

Frank Whitbeck, advertising manager for MGM, has just completed the third in his "Romance of Cellularoid" featurette series, which will be delivered free to exhibitors. Titled "Power!", it records the taming of the Colorado River and its subsequent aid to civilization through the construction of the Boulder Dam. Film shows the construction of the dam itself, how the power is carried to the Los Angeles area and subsequently to MGM studios where forthcoming pictures by the company are plugged. Whitbeck wrote and narrated the script himself.

Quite surprising was the recent move by Sol Lesser when the producer disbanded his organization at a period when he was presumably engaged in considerable activity. Since then the producer has signed Bernard Vorhaus to a two picture directing deal. One will be a Bobby Breen musical, the other an Irene Dare skating feature. No starting date for either of these films has been announced. However Vorhaus' contract provides that they shall be begun within six months.

MGM's famous Leo the Lion which was one of the most distinctive trademarks of the industry has been discarded by the company and replaced by a statue of Leo at rest. "Christmas Carol" and "Stand Up and Fight" are the first features to bear the new insignia. It seems silly to change such a well known feature as roaring Leo, but such are the ways of Hollywood.

First of the Harry Sherman Hopalong Cassidy series to be booked in the Los Angeles metropolitan area is "In Old Mexico" which is receiving a trial booking at a Hollywood theatre. Film will play three days and if the date is successful Fox West Coast will book them at this spot regularly. Outlying houses have been screening them regularly.

March of Time will enter the feature field according to an announcement from RKO. No theme has been selected as yet, but it is presumed the first will be on a topical subject. Budget will hit $250,000. The company will follow its policy of using the public rather than familiar actors. Future features from the Time organization will depend on the reception of the first.

In line with its new policy of filling executive positions from within the company, Paramount has selected Louis R. Lipstone to succeed Boris Moross as head of the studio's music department. Lipstone was formerly the production head for the Balaban and Katz theatre circuit.

H. V. Koltenborn, whom this page nominated for a spot with one of the newsreels, has been engaged by Rko-Pathé News to supervise its record of 1938's outstanding events on the world's labor, political and war fronts. Koltenborn will also provide the off-screen commentary.

"ACCORDING TO BUSBY BERKELEY", whose production of "42nd Street" may be credited with revolutionizing musical pictures, the filmsmusical is by no means ready for the discard to which many of those in the industry are relegateing it.

Interviewed at MGM, where Berkeley is now directing the finale for Jeanette MacDonald's newest starring vehicle "Broadway Serenade", he said, "It is quite true that the past year has seen the screen musical, as we have become accustomed to knowing it, decline in favor, with the result that the current Hollywood trend is to steer clear of such productions wherever possible. This may be traced to the fact that there has been too little originality of story and, more particularly, because there has been even less novelty in the creation of the spectacular musical numbers which are such a vital part of the pretentious and heretofore successful musical picture.

"It is my opinion that we are witnessing only a temporary slackening of interest in this type of film. I believe we will soon see a wave of even more spectacular musicals, which will be accomplished through the use of color. The limitations of black and white photography may be blamed for a great deal of the present unpopularity of musicals. It has limited the conception of number ideas and is largely responsible for the lack of originality which has characterized the average musical in recent months. Speaking solely for myself, I have done nothing in the musical field of which I am particularly proud for quite sometime.

"On the other hand, I look forward to the use of color in my present MGM assignment with the greatest of enthusiasm. I believe its possibilities are inexhaustible, something Hollywood has so far failed to realize—at least where color concerns musicals. Actually we will be getting back to the old stage technique when beautiful sets, lovely costumes, clever lighting effects and, of course, beautiful girls gave the road and Broadway its biggest hits. Audiences are not sick of musicals—merely of seeing the same musical over and over again. The use of color will widen the field considerably and again makes filmmusicals the money makers they have been in the past."
What the Newspaper Critics Say

THE LADY VANISHES
(Gaumont-British)

"... If it were not so brilliant a melodrama, we should class it as a brilliant comedy . . ."

Frank S. Nugent, N. Y. TIMES

"... An extraordinarily exciting and powerful melodrama because it has been staged by Alfred Hitchcock, one of the greatest directors in motion pictures . . . Tensely absorbing . . . Fluent, cumulatively entertaining . . ."

Howard Barnes, N. Y. HERALD TRIBUNE

"... Excellent . . . Thriller treat of the year . . . Diabolically suspenseful, impossibly humorous . . ."

William Baehnel, N. Y. WORLD-TELEGRAM

"... Tense and characterful thriller with extraordinarily humorous aside . . ."

Archer Winsten, N. Y. POST

FLIRTING WITH FATE
(In-G-M)

"... Devoid of humor as if it is of originality . . ."

Frank S. Nugent, N. Y. TIMES

"... Moderately amusing slapstick farce . . . Good, old-fashioned slapstick, not the sophisticated model . . . Mr. Brown and Mr. Carrillo are first rate in their roles . . ."

William Baehnel, N. Y. WORLD-TELEGRAM

"... Misses being an entertaining screen comedy by a wide margin . . . Jumble of antiquated slapstick gags . . . A comedy which doesn't click . . ."

Howard Barnes, N. Y. HERALD TRIBUNE

"... Few scenes which will make you laugh in spite of your better judgment . . . Utterly routine characterizations . . ."

Archer Winsten, N. Y. POST

ARTISTS AND MODELS ABROAD
(Paramount)

"... Extravagant pageant of styles . . . Intermittently entertaining . . . Offers Mr. Benny an opportunity to do his stuff and he comes through valiantly . . . A woman's show, moderately engaging for the men . . ."

Howard Barnes, N. Y. HERALD TRIBUNE

"... Good . . . No one else can flip a wisecrack with as much ease, charm and humor as Jack Benny, and when his is on the scene, it is witty, screwy and altogether delightful . . ."

William Baehnel, N. Y. WORLD-TELEGRAM

"... Very funny show . . . Mere presence of Jack Benny guarantees that the amusing lines are delivered with maximum effect . . ."

Archer Winsten, N. Y. POST

"... Lavish scale . . . The usual Benny brand of humor . . . Excellent direction . . ."

W. Ward Marsh, CLEVELAND PLAIN DEALER

"... Fast and fancy fun . . . Tailor-made to Benny's particular brand of humor . . ."

Rob Reel, CHICAGO AMERICAN

THERE'S THAT WOMAN AGAIN
(Columbia)

"... Whimsical veneer over a crudely jointed mystery film . . ."

Frank S. Nugent, N. Y. TIMES

"... Downright threadbare . . . At times the show is exceedingly amusing; less often it builds up a bit of suspense and excitement . . ."

Howard Barnes, N. Y. HERALD TRIBUNE

"... Fair . . . Amusing in spots . . ."

William Baehnel, N. Y. WORLD-TELEGRAM

"... Unusually weak semi-slapstick humor . . ."

Archer Winsten, N. Y. POST

KING OF THE UNDERWORLD
(Warner Bros.)

"... Not merely bad; it is, by all the internal evidence, deliberately bad . . ."

B. R. C., N. Y. TIMES

"... Bogart's acting is extremely good and holds together a reasonably exciting gangster film . . . Good support by Kay Francis and James Stephenson . . . One or two new slants . . ."

R. W. D., N. Y. HERALD TRIBUNE

"... Just run-of-the-mill entertainment . . . Supporting cast is in every way satisfactory . . ."

William Baehnel, N. Y. WORLD-TELEGRAM

"... Better than a lot of other recent crime B's . . . Can believe Bogart's interpretation of a vicious gangster . . ."

Irene Thier, N. Y. POST

RIDE A CROOKED MILE
(Paramount)

"... No lack of performing talent in the offering, but it is almost all wasted . . . Exciting screen entertainment . . ."

Howard Barnes, N. Y. HERALD TRIBUNE

"... Something in this brew, yet doesn't make sense . . . Rings hollow wherever it is tapped but enjoyed most of the way . . ."

Frank S. Nugent, N. Y. TIMES

"... Better run-of-the-mill melodrama . . ."

Archer Winsten, N. Y. POST

"... Unsavory rehash . . . Akim Tamiroff does a swell job . . . Leif Erikson is first rate . . ."

William Baehnel, N. Y. WORLD-TELEGRAM

GOING PLACES
(Warner Bros.)

"... Surprisingly fresh and likeable . . . Lines cleverly refurbished . . . Takes a ballad or two in its stride, goes chasing laughs with a couple of race-track touts and plunges Dick Powell and Anita Louise smack into the middle of a jam session with the Armstrong and Maxine Sullivan . . ."

Frank S. Nugent, N. Y. TIMES

"... Some parenthetical merriment . . . Louis Armstrong and the superb swing singer, Maxine Sullivan, make a hackneyed entertainment reasonably fresh . . . Mr. Powell is singularly maladroit . . ."

Howard Barnes, N. Y. HERALD TRIBUNE

"... Streamlined 1939 version of "The Hottentot" . . . Provides entertainment of a type unknown in the days of the original release . . . Light, laugh-filled entertainment . . ."

Andrew R. Kelley, WASHINGTON TIMES

"... Straight face embroidered with a little music . . . Situations are hardly original . . . Quips don't always come off . . . Several amusing moments, some funny dialogue in spots and a really hilarious sequence for a finish . . ."

Elsie Finn, PHILADELPHIA RECORD

TOPPER TAKES A TRIP
(United Artists)

"... Freshness is weak . . . Topper situation hasn't changed materially . . ."

Frank S. Nugent, N. Y. TIMES

"... Moderately beguiling comic fantasy . . . Suffers from sequel trouble and from the absence of the redoubtable Cary Grant . . . Mr. Young is utterly captivating and shily amusing . . ."

Howard Barnes, N. Y. HERALD TRIBUNE


William Baehnel, N. Y. WORLD-TELEGRAM

"... Little more than a long series of gags . . . If it were not for the disappearance acts the picture would be nothing at all . . ."

Archer Winsten, N. Y. POST
SON OF FRANKENSTEIN

While we foolishly presumed that Frankenstein's monster had been permanently laid to rest some few years back, Universal was busily occupied in reviving the monster. We were horrified to learn about it and you will undoubtedly be horrified too. This latest adventure in horror finds scientist Basil Rathbone as the SON OF FRANKENSTEIN, who originally created the monster, returning to the family's ancestral castle with his wife and little son. Learning that the monster lies in a crypt in a coma, the scientist brings him back to "life". Under the machinations of half-crazed Bela Lugosi, the monster commits a series of brutal murders, and finally threatens the life of Rathbone's boy. After a terrific struggle, he tumbles the monster into a pit of bubbling lava. Universal produced. Karloff, of course, is the monster.

NANCY DREW, REPORTER . . .

This carries on the exploits of that embryo detective-reporter, N a n c y D r e w. Bonita Granville who plays Nancy, wins the chance to work on a paper for three days. She swaps her assignment with the ace reporter, and by her sleuthing eventually absolves Astrid Allwyn of a murder charge. Assisting Bonita are Frankie Thomas and John Litel. It's a Warner picture.
Previews

THERE'S THAT WOMAN AGAIN
Melvyn, the handsome flatfoot, is delvin' into things mysterious again. And, much to his misfortune and chagrin, he has a would-be detective wife tangled in his hair again. The same Columbia studio, the same director Alexander Hall and the same star Melvyn Douglas, who gave you "There's Always A Woman" are back again with this one. Virginia Bruce replaced Joan Blondell as the wife. In THERE'S THAT WOMAN AGAIN, Melvyn sets out to solve a series of strange gem robberies, gets involved with a beautiful dame (Margaret Lindsay), a notorious gangster (Stanley Ridges) and finally has to slug his meddlesome wife with a book to save her from being plugged by a bullet. It's all in the gay and light manner of its predecessor and is currently running at the Radio City Music Hall.

SECRET SERVICE OF THE AIR
Warner Brothers, capitalizing the growing spy consciousness of the American public, offer here a program melodrama that purports to probe the "air spy ring". Based upon material compiled by William H. Maran, ex-chief of the U. S. Secret Service, this opus is announced as the first in a contemplated series of WB films which will deal with the exploits of this nation's counterespionage heroes. Ronald Reagan, who plays the lead in this one, is slated to continue the role in future members of the series. SECRET SERVICE OF THE AIR starts as a yarn about counterfeiting, but soon switches to exposing the smuggling of aliens into the United States by air. Its chief ingredient is action. The cast includes John Litel and James Stephenson.
THEY MADE ME A CRIMINAL... No new young actor for many years created the impression John Garfield did by his performance in "Four Daughters". Quickly realizing the youth's great possibilities in strong dramatic roles, Warner Bros. immediately spotted him in THEY MADE ME A CRIMINAL, surrounded him with a topnotch cast and let him turn on that Muni-like talent. If CRIMINAL did not have Garfield and the Dead End Kids and Claude Rains and Ann Sheridan and May Robson—if it had only a mediocre cast—we would say that sock title and type of story is jammed to the hilt with exploitation possibilities. Get this yarn: The up-and-coming young fighter, who is held up to the public as an example of clean living, goes off on a booze bat with his manager and girlfriend, gets mixed up in a murder and takes it on the lam for parts west, where his identity is unknown. Only one persistent flatfoot suspects he is still alive and eventually traps him. The details can be found in Hanna's review in this issue of FB and he tells us that the yarn is "highlighted by a number of superb dramatic sequences".

But, about Garfield: Millions of folks who saw this young man in "Daughters" are anxiously waiting for his next picture. Here he is in just the sort of role they have probably pictured for him. As soon as you book CRIMINAL you can do yourself a favor by shouting Garfield, the Dead End Kids and the title at the top of your lungs. It will pay off heavy dividends.

A Warner Bros. Picture
Directed by Busby Berkeley
Cast: John Garfield, Dead End Kids, Claude Rains, Ann Sheridan, May Robson, Gloria Dickson, Robert Gleckler
Screen play by Sig Herzig
From novel by Bertram Millhauser & Helman Marie Dix
SHORT SUBJECTS

FROM PHILLY

By "Jaywalker"

The Lincoln, operated by PHIL BERG for a brief three weeks with colored shows closed Thursday night . . . Nixon's Grand, the other sepia house, has been turned over to HARRY SLATKO by SAM STIEFEL, EDDIE SHERMAN and EDDY RAPAPORT. Some will probably run only one more week and shutter the big North Philly place . . . EDDIE SHERMAN was tendered a farewell banquet at the Warwick Monday night. He moves to N. Y. to be closer to his booking business and the Shubert, Newark, in which he is interested . . .

The UMPTO held elections lost Friday and about twenty exhibs showed up. LEWEN PIZOR was re-elected presy. Other officers are: ED JEFFRIES, 1st v.p.; W. I. GREENFIELD, 2nd v.p.; MORRIS SPEARS, treas.; GEORGE P. AARONS, sec.; counsel; CHARLES SEGALL, chairman of the board . . . The 20th Century-Fox office is excited since screening 'Jesse James'! Louis B. Mayer released KROLLE, largest 307 boss and national v.p. of the I.A.T.S.E., is spending much of his time in N. Y., where an investiga-
tion of his affairs is being conducted! . . . LEWEN PIZOR announced his marriage at the Variety Club New Year's Eve. He had been wedded since September 15th . . . TED SCHLANGER left for Florida Friday. Will be gone two or three weeks . . . FRANK HOL-
LISTER, Girardville exhib, died . . . LARRY CARKEY is no longer with Buckley Amusement . . . The Arcadia in town had its hands full (and seats empty!) with two Paramount clucks New Year's week. 'Say It In French' ran 4½ days, being pulled in the middle of a Sunday afternoon. It was replaced by 'Thanks for the Memory', which crowded thru to Tuesday night — an extended engagement of 2½ days! . . . WHITEY MOLITCH leaves Horlacher's after 18 years to go into the trucking business for himself. He owns an interest in a N. Y. State film delivery outfit and moves to Syracuse . . .
The Phila. Savings Fund Society is planning to improve all properties it owns on the South side of Vine Street between Mike's Barber Shop and JOHN GOLDERS exchange. It seems that the plans to widen the Street to boulevard proportions have been set aside, for the time being at least . . . The paper warehouse fire Wednesday evening worried many of the exchange men. A high wind threatened to wallop some of the flames over to the film area . . . TOM LARK's Horlacher bowling team is near the top of the Transportation League . . . Quality Print Shop has joined the newly organized Film Exchange Bowling League . . . HARRY THOM-
AS was in town for several days arranging distrib deal for his Tri-National Pictures . . . LOU BERMAN is in town with a plan to create a new booking-buying service for exhibs. Theatre business continues to be off generally throughout the city. Many exhibs attribute the slump to W. P. A. layoffs and the muddled condition of the municipal government finances . . . JACK COHEN has been named Eastern Division Manager of National Screen Service.

FROM BOSTON

By Bruce

KENNETH M. GORMHAM, operator of the Campus Theater in Middlebury, Vermont and many other theatres throughout New England, is suing the major film companies and SAM-
UEL KURSON, head of the Graphic Circuit, for $900,000 damages because of charged monopoly and restraint of trade. GEORGE RYAN, noted anti-trust lawyer, is handling the case . . . JOHN FORD of Maine and New Hampshire Theaters was a visitor at Federal District Court where hearings are being held on the MORSE & ROTHENBERG anti-trust suits . . . CHARLES MORSE and L. ROTHEN-
BERG enjoined from daily attendance at the trial . . . F. E. LIEBERMAN lost the license of his News-
reel Theater for one week as the result of the proposed midnight showing of "Unashamed". Cine Grand Films had leased the theater but police prevented the showing . . . ROY HEFF-
NER, Jr., manager of the Key Theater in Midd-
leboro, has been released on a hundred dol-
sars bail after "Bank Night" was raided by the State Police recently. A test case is now pending . . . This column should really be dedicated to GEORGE S. RYAN this week for he is either the defending or complaining lawyer in all the above cases. He certainly has his hands full and anyone who knows GEORGE knows that he handles the case of the exhibitor to the best of his remarkable ability. A real Cham-
pion of the Independent Exhibitor . . . Loew's Boston Theaters reported net earnings of $302,125 for the year ending August 31st. 1938. This was the largest in the company's history with the sole exception of the previous year when the net was $319,267. No one can complain of the ability of GEORGE JONES and FRED GREENWAY, managers of the Orpheum and the State . . . NATE YAMINS was in town this week getting into many an informal discussion . . . ART HOWARD is getting ready for a busy season with several of his interest to theater owners coming in the legislature. It is expected that the theater-divorce bill will be taken up . . . The BENDLESVS, father and son, were taking in the previews this week . . . A group of exhibs, while discussing various pictures, came to the conclusion that some mediocre films get the greatest boxoffice because of some unpredictable urge on the part of the public to go to the movies some particular weeks without regard to the particular merits of the pictures being shown. If this idea could be translated into something concrete it would be a boon to the exhibitor . . . KEN FOLEY doesn't believe in publicity! BRIAN ANGER is looking forward to the Sportsmen's Show with more than ordinary interest—and a gleam in his eye! . . . It is said that GEORGE FRENCH has resigned as manager of the month old Kenmore Theater and, it is also said, that SYDNEY SOLOMON is to be its new manager. SAM HAAS has been showing off his new shoes. These seems to be a general impression among exhibs that Warner's product is improving and that the prices are reasonable in proportion . . .
**W. Ray Johnston**
Celebrates 25 Years of Service to the Showmen of America

**Silver Jubilee Year**

<table>
<thead>
<tr>
<th>Year</th>
<th>Achievements</th>
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| 1914 | Million Dollar Mystery  
James Cruze |
| 1915 | Beating Back  
Al Jennings |
| 1916 | Silas Marner  
Jeanne Eagels |
| 1917 | The Deemster  
Derwent Hall Caine |
| 1918 | The Masked Rider  
Harry Myers |
| 1919 | Lightning Bryce  
Jack Hoxie |
| 1920 | Before the White Man Came  
All Indian Cast |
| 1921 | The Golden Trail  
Jane Novak |
| 1922 | Ten Nights in a Barroom  
John Lowell |
| 1923 | Man and Wife  
Norma Shearer |
| 1924 | Easy Money  
Mary Carr |
| 1925 | Flame Fighter  
Herbert Rawlinson |
| 1926 | Scotty of the Scouts  
Ben Alexander |
| 1927 | Shanghai Rose  
Irene Rich |
| 1928 | Casey Jones  
Ralph Lewis |
| 1929 | Phantom in the House  
Ricardo Cortez |
| 1930 | Worldly Goods  
Lila Lee |
| 1931 | Mother and Son  
Clara Kimball Young |
| 1932 | The Thirteenth Guest  
Ginger Rogers |
| 1933 | Sweetheart of Sigma Chi  
Mary Carlisle |
| 1934 | Jane Eyre  
Virginia Bruce |
| 1935 | The Healer  
Ralph Bellamy |
| 1936 | The Harvester  
Ann Rutherford |
| 1937 | Hoosier Schoolboy  
Mickey Rooney |
COME, COME, MR. SCHENCK!

It seems that the prospect of being deprived of block booking does terrible things to the minds of even the most intelligent film executives.

Because of the high regard we have for the acumen of Joseph M. Schenck, head of 20th Century-Fox and president of the MPPA, we find it most difficult to believe that he was actually responsible for the garbled and befuddling statement on the subject which appeared in the daily press several days ago. But, if Mr. Schenck had not issued that statement, he should have denied it. It was unbecoming a man of his stature in the industry scene.

Commenting on the independents' ten year fight against compulsory block booking, the producer declared:

"They [exhibitors] are beginning to realize what they have done and now that it's too late they are sorry. If the block booking of films were eliminated it would be fine for the producers. But the average independent theatre owner changes his bill two or three times a week, and in the course of a year he and his neighbors use virtually all the films Hollywood produces. He has the right to cancel from 10 to 15 percent of the pictures under his contract and that eliminates the undesirable ones."

"But he needs around 150 pictures a year. There aren't any more available to him, so what good would it do him if he bought them individually after looking at them first? And how could he look at them first? He couldn't possibly do it. There would be weeks when his theatre would be dark if block booking were eliminated."

"Come, come, Mr. Schenck. You know much better than that!"

You know that the exhibitors would not be required to (nor would the majority of them) rush around to exchanges to look at each picture before signing a contract for it. The intent is clearly to place the exhibitor in position to learn such vital facts as story and cast before he buys.

"You know, Mr. Schenck, that no theatres would go dark, because if the public still desires film entertainment there always will be more than enough places to present pictures. And, we agree with your remark that "it would be fine for the producers" because they would cease the stupid policy of producing all those quickies which clutter the studios' schedules and waste their talent. They would be able to concentrate on every production, with a resultant elevation of morale, ambition and standards of the whole personnel.

And, you know that, if by any chance the present studios could not or would not produce sufficient pictures to keep the theatres of America operating every day in the week, the initiative and capital of other enterprising people would immediately be plunged into this lucrative field. Surely we all comprehend the ancient economic principle of supply and demand!"

In a general way, you and we and every observer of our business senses that something must be done to rescue this motion picture industry from the stagnation and death that seem to be creeping up relentlessly on it.

Was it you, or some other important figure who said, "There is nothing wrong with this industry that good pictures cannot cure!" The elimination of the evil of compulsory block booking will revitalize the entire scheme of motion pictures; would make good pictures necessary.

As one of our progressive industry leaders, we urge you, Mr. Schenck, to welcome the prospect of this new order of things. It will save film business!

MO WAX
THE WASHINGTON SCENE
Events in the Nation's Capitol Affecting the Motion Picture Industry
By MILTON F. LUNCH

GOVERNMENT SUIT CONFERENCE

All is quiet on the Washington film front following the closing of the successful Allied meeting here last week. Some observers are interpreting this as a "full before the storm." That may not be exaggeration for many film matters seem due to come to a head soon.

Not least among these is a scheduled conference this week or next between the newly-confirmed Attorney General Frank Murphy and representatives of the majors. According to current plans, Murphy and his lieutenants, Thurman Arnold, head of the Anti-Trust Division, and Wendell Berge, No. 2 Anti-Trust big-wig, will hold their first formal conference with the majors to acquaint the new Attorney General with all the important developments in the New York equity suit and in the industry affairs. After getting his associates' viewpoint, Murphy is expected to reveal to them his own policy in procedure and prosecution. Film observers will recall that upon taking over the post vacated by Homer Cummings, the former Governor of Michigan stated that he had "definite ideas" on the enforcement of the anti-trust laws but was not prepared to discuss them at the time.

Of immediate interest to the industry will be General Murphy's reaction to the "status quo" pact the Division recently effected with the major's legal counsel, whereby the majors will report monthly to the Department all theater accusations contemplated while the New York equity suit is pending. The interdepartmental conference on the film situation is expected before receipt of the first majors' report under the "status quo" agreement on or about February 10th. It is understood the Justice Department may take this occasion to issue a policy statement clarifying for the public and film industry the "status quo" pact with majors. This would be in line with the policy on public statements recently affected at the Department and would clarify the interchange of letters between Colonel Donovan and the Anti-Trust Division.

Departmental big-wigs emphasize that the "status quo" pact should not be considered as a prelude to a consent decree. Best opinion is that the case will go to trial eventually.

As a matter of fact it is a pretty safe bet that the change in the Attorney Generalship offers little solace to film executives affected by the equity suit and other Justice film matters. Murphy is a thorough-going New Dealer and is in full sympathy with the "little business" aid program of the New Deal.

It is significant also that at his first press conference Murphy gave clear indication that Thurman Arnold will definitely remain at the head of the Anti-Trust Division. This means that Arnold will continue his vigorous prosecution of the film matters and will apparently have the full support and blessing of General Murphy.

NEELY BILL PASSAGE EXPECTED

On Capitol Hill Congress is occupied with problems of immediate national importance and therein lies the reason for failure to act on Senator Neely's bill to abolish compulsory block-book ing. The West Virginia legislator is confident that his measure will be approved by the Senate within sixty days or less and sent to the House where stiffer opposition is expected.

The obstacle in the House is the Interstate and Foreign Commerce Committee through which the bill must pass before reaching the floor. The major film companies have several strong supporters on that committee and they will probably yield only to the staunchest sort of public pressure. However, supporters of the Neely-Edmiston bill are reported to be adequately prepared to resist any attempts to crush the measure in committee. The expected overwhelming victory in the upper body is reckoned to have a powerful influence on the House and it is not unlikely that compulsory block-booking will be taboo by legislation within two or three months.

ALLIED TO FIGHT

That Allied intends to continue its hard and long fight was clearly indicated at the Board of Directors meeting in Washington last week. The newly elected officers—H. A. Cole of Texas, President; Abram F. Myers, Chairman of the Board and General Counsel; C. H. Olive of Washington, Secretary; P. J. Wood of Ohio, Recording Secretary, and H. A. Blum of Baltimore, Treasurer—are all well acquainted with the numerous problems and pitfalls in the Alli ed legal actions and also with the current negotiations with the majors.

Allied stated that the distributors' draft of proposed trade reforms dated December 1, as revised January 14th, is not sufficiently definite or complete to enable the Board advisedly to take final acceptance or rejection action.

Its position was made clear by Allied in a resolution which stated, "After thorough study of the proposals submitted, and pre-supposing that a legal and workable wording of such proposals may be evolved, the Board feels that such proposals fall far short of curing the industry evils of which Allied and the independent exhibitors have complained for years; and the Board, therefore, reiterates the stand taken in its former resolution that nothing in any plan which may be reported shall in any way hinder or preclude Allied States Association from seeking a larger measure of relief than that offered by the distributors by legislation, litigation, or otherwise; and, further that the Allied campaign of legislation and litigation be prosecuted unceasingly and with vigor."

This repeated mention of "litigation" is significant in view of the important court proceedings that will probably have more to do with solving industry problems than any other one factor.

DIVORCEMENT APPEAL

The all-important Allied-backed North Dakota Divorce ment Law is one piece of litigation that is going to occupy the Capital film spotlight in the very near future. Paramount's appeal from a lower court decision upholding the law is now pending before the Supreme Court of the United States and although the High Court has not as yet decided whether or not it will review the case, "inside" opinion thinks that the High Tribunal will agree to review it. Questions of paramount importance are involved here, for if the Supreme Court upholds the North Dakota law other states are likely to follow suit in similar legislation with powerful Allied backing.

Already Judge Thomas D. Thacher and George Thorp, attorneys for Paramount, have filed a statement with the Court contending that the North Dakota law is unconstitutional and deprives Paramount of its property without due process of law. The statement declared that the law violates the Fourteenth amendment and commerce clause of the Constitution as well as the copyright laws.

No sane man would predict what the High Court will have to say about these assertions and we have yet to see the other side's arguments presented to the Court. Only one thing is sure: The film industry will watch with bated breath the progress of this case when it comes up for argument and decision by the highest Court in the land. Incidentally, it is interesting to note that Abram F. Myers, the Allied General Counsel, is among those who will defend the law. When he clashes with former Solicitor General Thacher it should be a legal battle royal.
'SON OF FRANKENSTEIN' Will Be Boxoffice Hit

Rates • • • generally

— Hollywood Preview —

Universal
93 Minutes
Basil Rathbone, Boris Karloff, Bela Lugosi, Lionel Atwill, Josephine Hutchinson, Donnie Dunagan, Emme Dunn, Edgar Norton, Perry Irvins, Lawrence Grant, Lionel Belmore, Michael Mark, Caroline Coops, Gustav Von Seyffertitz, Larimer Johnson, Tom Ricketts.

Directed by Rowland V. Lee

Universal has done a showmanly job in resurrecting Frankenstein's monster for another screen appearance. The story is a chiller and, as enacted by the four top horror men of the screen, it becomes a suspenseful and rather terrifying bit of entertainment. Production is much better than the original and the meticulous attention to detail is a vital factor in the creation of the weird atmosphere. Universal's exploitation department is covering the ground thoroughly on this one, which will aid the exhibitor considerably in garnering the good grosses 'SON OF FRANKENSTEIN' should get generally.

Basil Rathbone plays the son of the scientist Frankenstein, who returns to his native village to claim the castle and estate where the monster was created. The villagers are irate over a series of murders which have recently occurred and resent the arrival of Rathbone. Investigating the ruins of his father's laboratory, Rathbone comes across Bela Lugosi, who lives despite a broken neck. He discovers that the monster is in a coma and being cared for by Lugosi. Possessed of scientific fervor, Rathbone revives the creature, who succumbs to the domination of Lugosi. The latter uses him to murder the men who had sentenced him to hang for grave-robbing. Lionel Atwill, the one-armed inspector of police, discovers the monster is again alive and in a thrilling climax which threatens the life of Rathbone's son, Donnie Dunagan, the monster is destroyed when he is tumbled into a pit of bubbling hot lava.

Rathbone expertly enacts the scientist who becomes fearful when his work gets beyond his control. Karloff's role is again one of mere make-up. Bela Lugosi is properly sinister as the mad shepherd and Lionel Atwill does commendable work. Miss Hutchinson meets the requirements of a rather colorless role. Donnie Dunagan, Emme Dunn and Edgar Norton head the splendid supporting cast.

Rowland Lee creates and maintains the necessary eerie atmosphere and suspense. Preview running time of 93 minutes will be cut down for release prints according to advice from Universal.

AD TIPS: The lithos and lobby displays on this are exceptionally striking. Use a maximum of these materials, they will sell.

HANNA (Hollywood)

'JESSE JAMES' Great Boxoffice Picture

Rates • • •

— Hollywood Preview —

20th Century-Fox
105 Minutes

JESSE JAMES will rival "Alexander's Ragtime Band" grosses! It is a masterful example of showmanship in production, combining a top-notch cast, a grand adventure story and swift direction. It is a tribute to Dorry Zanuck more than to any other individual because it is a great boxoffice show. After such introductory remarks it may seem strange to say that JESSE JAMES disappointed this reviewer in several respects. First, Tyrene Power, while his presence will aid the crowd tremendously by appealing to the women, is hardly suited for the title role. He is not the James boy our fiction and history conjured up. At no time can we accept him as the daring, deadly dominating figure he is supposed to be. The ending is weak. The eulogy delivered by Henry Hull is as equivocating a piece of writing as we ever encountered. Jesse was made so lightly and a character that it seems almost brutal for Hull to berate his memory even slightly for his deeds. On the whole, however, JESSE JAMES will prove a rousing enough big-time western to satisfy the men—and, for the ladies, there is Tyrene!

Story attributes the crime careers of the James brothers to the unscrupulous practices of the railroads in securing land from illiterate farmers and widows. This is furthered when their mother is killed. Jesse (Power) marries Nancy Kelly, niece of editor Henry Hull, who defends the James boys. By this time the lure of killing and robbing is too much for Jesse to overcome and after the birth of their child, Nancy returns to the home of her uncle. Meanwhile Jesse and brother Frank, Henry Fonda, continue their law breaking lives. Rewards for their apprehension increase. John Corradine, a member of their gang, betrays the details of a forthcoming bank robbery to the officials and in the ensuing shooting, Jesse is killed but escapes. Nancy hears of this and goes to the cabin where she correctly believes her husband will hide out. Here he is nursed back to health and learns to realize the futility of his ways. They plan to go to California and start life anew. Carradine, anxious to collect the reward, arrives on the scene and shoots Jesse in the back.

Acting honors go to Henry Fonda, as the slow-thinking but courageous Frank James. He dominates every scene in which he appears. Nancy Kelly has real ability, but she is inclined to strain her dramatic moments. Randolph Scott, as the understanding officer assigned to get Jesse, does the best work of his career. Henry Hull capably carries most of the comedy, although he frequently overacts. Slim Summerville, J. Edward Bromberg, Brian Donlevy, John Carradine and Donald Meek do outstanding work in the supporting cast. Special mention goes to colored actor Ernest Whitman for a natural, sincere performance.

Henry King combines the broad elements of the story with the intimate aspect in a deft manner. He has endowed the yarn with the pace necessary to sustain interest constantly.

The Technicolor is magnificent, the finest ever done. The spectator is conscious of the color only in a perfectly natural degree.

AD TIPS: Go to town on this. There is hardly need to feature anything but the title role. JESSE JAMES means plenty to everybody; catchlines can add nothing to the mere name.

HANNA (Hollywood)

More Reviews on next page

BOXOFFICE RATING: • MEANS POOR: • • AVERAGE: • • • GOOD: • • • • EXCELLENT
'AMBUSH' Fast Moving Gang Melodrama
Rates • •  for action houses
Paramount
61 Minutes
Directed by Kurt Neumann

This is one of those speedy, entertaining melodramas at which Paramount has become so adept in recent months. Story gives some new twists to the usual cops and robbers formula, making it engaging film fare. Cast is not particularly strong on names but is very well balanced. For secondary duty this will take the spotlight from some of Hollywood's recent A endeavors. In action houses it will do well on its own.

Glydys Swarthout is a secretary in a bank which is robbed by a gang of which her brother, William Henry, is a member. Master-mind of the outfit is Ernest Truex, who, in order to keep her from the police, makes Glydys a prisoner and forces her to secure a truck for their getaway. Lloyd Nolan is trapped into the spot and the gang starts off. Nolan's problem is to notify the police without harm to himself or Miss Swarthout. This is ultimately accomplished in a novel manner paving the way for the culmination of the love that has developed between Nolan and Swarthout.

Miss Swarthout does quite nicely in her first non-singing role. Nolan gives his usual virile performance. William Henry makes the most of his part as the weakling brother. All too little is seen of William Frawley as an intelligent copper Ernest Truex playing straight, makes his role a fascinating, well characterized individual. Broderick Crawford makes a distinguished film debut in a difficult role. Supporting cast is rounded out by such popular old-timers as Antonio Moreno, Polly Moran and Raymond Hatton in minor roles.

Credit Kurt Neumann for suspenseful and fast moving direction, a decided asset to the well knit screenplay by Laura and S. J. Perelman.

HANNA (Hollywood)

'WINGS OF THE NAVY' Routine Air Opus
Rates • • generally
Warner
89 Minutes
Directed by Lloyd Bacon

Aviation pictures apparently may be depended upon to make money and so Hollywood is content to give its air epics the most commonplace stories. WINGS OF THE NAVY is no exception to the rule. The screenplay is a combination of familiar story threads woven together and given spark only by several thrilling air sequences. These will probably entertain the average audience and assure the film of fairly good returns. The more discriminating patron will, however, find the offering somewhat lacking in fundamental picture values.

George Brent and John Payne are brothers in the Navy, the former in the air corps, Payne in the submarine division. Against Brent's wishes, Payne transfers to the air department and falls in love with Brent's girl friend, Olivia de Havilland. Brent is injured and the pair sacrifice their love in order that Olivia may try to keep Brent happy. He has invented a special type of bomber plane. A test pilot is killed while trying it out. Knowing that it will kill Brent if the plane is not accepted, Payne resigns from the service to risk death by testing a duplicate. In this (a very fine scene) the plane works and all ends well as Brent relinquishes his claim on Olivia and sends her to Honolulu to join Payne, who has been returned to the Navy and given a berth on a clipper cruise to the Islands.

Brent is convincing in the lead. Miss de Havilland is called upon for only a few scenes of genuine acting, which she carries off with ease. Payne is only fair. Frank McHugh's comedy brightens the proceedings considerably. Supporting cast is large and well chosen.

Bacon's direction endows the film with the required vigor. His handling of the air scenes and details of Naval discipline are well done. In developing the dramatic angles the director was hampered by the limitations of the script.

HANNA (Hollywood)

'SMASHING THE SPY RING' Timely Class B Thriller
Rates • • for action houses; fair dualler elsewhere
Columbia
62 Minutes
Directed by Christy Cabanne

An attention-compelling title, aptly describing the timely theme of this picture dealing with foreign spy activities, greatly enhances the box office value of an average action melodrama. Keeping his thrill-hungry public in mind, Director Cabanne has wisely devoted the major portion of the footage to the exciting and suspenseful battle of wits between the sinister spies and the fearless G-Men.

Romantic interludes have been perfunctorily enacted and comedy relief has been almost entirely neglected. Thus we find no letdown in interest during the swift-paced scenes which start with the cold-blooded murder of a G-Man and end with the capture of an international espionage ring.

Ralph Bellamy, as a government agent, is forced to fake amnesia to gain entrance to the sanatorium of a Dr. Carter, who is using his medical pursuits as a blind to gain knowledge of U. S. military and aviation plans. Although Bellamy uncovers the proof of Dr. Carter's sinister dealings, he finds himself a prisoner in the hospital laboratory and a thrilling one-man battle results before the police arrive to save the day—as well as the life of the besieged hero.

Bellamy and Regis Toomey, as his stooping assistant, give adequate performances and Walter Kingsford gives his usual suave villainous performance as the head of the spy ring. The feminine members of the cast have been unkindly treated by both director and script writers. Ann Doran gives a colorless portrayal of a siren and Fay Wray merely walks through the role of the heroine.

AD TIPS: Play up the lurid title and timely theme.

LEYENDECKER
FRANKLY SPEAKING

By LEYENDECKER

STARS CLUTTER THE AIR

A recent Sunday evening found twenty-four (24) top motion picture "names" appearing on various radio programs over the national networks! Sunday night—when thousands of exhibitors are anticipating the receipts that might spell the difference between profit and loss for the week!

I, for one, cannot understand the mentality of the film executive who either does nothing to prevent his stars from competing with his theatre customers, or actually sponsors such competition himself. It seems that the very men who have demonstrated iron fist tactics in forcing terms upon independent exhibitors are too weak to write a clause in their player contracts preventing them from biting the hand that nurtured them from obscurity to stardom and now feeds them so generously.

Are the major film distributors DETERMINED to shut down the movie theatres of the United States?

SHOP-WORN FILMS

Re-issues in recent years have proved a lucrative source of revenue for many distributors. Usually for timely reasons, or because of some suddenly discovered public desire a two or three year old picture is pulled out of the vault and re-released for profit to both exhibitors and the film company. Generally, there is nothing wrong in this, but occasionally the idea is abused to the detriment of the entire industry.

We have as an outstanding example of the safe re-issue policy Universal's "Frankenstein" and "Dracula". Now United Artists announces a sales drive on three Korda pictures in which the much-publicized Vivien Leigh, to be the Scarlett O'Hara of Selznick's "Gone With the Wind", appeared. These pictures, "Dark Over England", "Dark Journey" and "Storm In A Teacup" are all recent and fairly well made productions. There is no reason why U. A. and exhibitors should not profit by the public's desire to see Miss Leigh—as long as the pictures are at least of average calibre.

However, no exhibitor should be dignified by the name "Showman" when he seeks a few quick dollars at the expense of the industry's reputation. A recent marquee billing on one small Sixth Avenue (New York) theatre announced Mickey Rooney in "Slums of New York". Patrons unfortunate enough to pay the admission saw a wide-eyed little boy, resembling Mickey, scampering about in an ancient and poorly made film. What they probably didn't realize is that the picture was originally released in 1932 by Mayfair Pictures under the title "Girl's Pay Day", with Forrest Stanley and Dorothy Revier, supported by Mickey McGuire, now Rooney.

New York's once proud theatrical thoroughfare, 42nd Street, has "fallen low enough to permit showing of films with present day stars appearing to disadvantage in poorly sounded, badly lighted releases of prior years. These exhibitions annoy entertainment-seekers and give the industry of today a bad name.

If the exhibitor who is willing to show such pictures does so with the belief that a certain portion of the public is interested in seeing stars as they appeared years before, at least he should avoid misleading anyone by clearly labeling the product "re-issue". They owe that to the public and to the industry at large.
'YOU CAN'T GET AWAY WITH MURDER' Fair Prison Drama

Rates • • • for action houses; secondary dailier elsewhere

Hollywood Preview

Warners
78 Minutes

Humphrey Bogart, Gale Page, Billy Halop, John Litel, Henry Travers, Harvey Stephens, Harold Huber, Jace Sawyers, Joe Downing, George E. Stone, Joseph Crehan, John Ridgely, Herbert Rawlinson.

Directed by Lewis Seiler

This is another drab prison tale, of which too many have been seen in recent months. Screenplay tells a tedious, familiar story, although occasionally absorbing, it is more often dull and spotty. The subject matter is such that it is difficult to visualize the film as rising above the category of a secondary attraction. It will entertain only confirmed addicts of this type of film. Bogart and the prison background will bring fair grosses to action houses. Running time should be pruned before release.

Humphrey Bogart, a small time crook, dominates young Billy Halop to the chagrin of his sister, Gale Page and her sweetheart, Harvey Stephens. They become involved in a robbery and subsequently a murder. Guilt for the latter crime is pinned on Stephens because his revolver, which had been stolen by Halop, is found on the scene of the crime. Stephens is found guilty and sentenced to the chair. Meanwhile Halop and Bogart have pleaded guilty to the robbery charge to avoid incrimination in the murder and are also at Sing Sing. Here it becomes a battle between Halop’s desires to tell the truth and Bogart’s determination that he shan’t. Final sequences, of course, find conscience winning and Stephens is proved innocent.

Bogart again displays his acting ability. He has enough talent to warrant better roles than such type characters. Gale Page keys herself for hysterics early in the film and continues in that vein until the closing sequences. Billy Halop gives a stock performance. Henry Travers overacts a poorly written character role. Harvey Stephens, Harold Huber and George Stone head the supporting cast.

Seiler’s direction builds the suspense and action expertly, but he is too often let down by the rambling, wordy story.

HANNA (Hollywood)

'HOMICIDE BUREAU' Fast Action Meller

Rates • • for action spots, duals

Columbia
59 Minutes

Bruce Cabot, Rita Hayworth, Marc Lawrence, Richard Fiske, Maroni Olson, Norman Willis, Gene Morgan, Robert Paige, Lee Prather, Eddie Fotherton, Stanley Andrews.

Directed by C. C. Coleman, Jr.

'HOMICIDE BUREAU' is obviously aimed at the action houses: It moves speedily all the way thanks to C. C. Coleman’s trigger-like direction. The story isn’t very much concerned with logic or plausibility, but the gun fire, sirens, etc. will keep everyone awake and the dyed-in-the-wool action fans will doubtless be sitting on seat edge. For the pop houses, this will serve the purpose.

Cops vs. racketeers, who this time are the junk dealers’ protective association selling scrap metal to foreign powers. There are several murders; protests from the Citizens’ League against inability of police department to cope with crime wave; a bit of scientific detecting by Rita Hayworth, who does her work so well that man-hunter Bruce Cabot changes his mind about her.

There is little opportunity for any great display of histrionics by the cast, but all do their bits well.

PIX

'BOY SLAVES' Strong Exploitation Drama

Rates • • in action houses, if sold; good dailier

Hollywood Preview

RKO
71 Minutes


Directed by P. J. Wolfson

This is a sombre, thought-provoking drama of child peonage which will interest those few who prefer entertainment of a sociological type. The ladies may find it too strong for their sensibilities. The subject matter is not pleasant, the comedy crude and the unfoldment unrelieved by the usual romantic interest or mother love angle which may be depended upon to take the sting out of such a story. In the action and grind spots it may be exploited along sensational lines to get very good grosses. Better class houses will require a strong comedy or romantic feature as support.

Roger Daniel leaves home and becomes involved with a group of wandering boys. They are arrested by the police for stealing. Just as they are about to be set free a man comes forward offering to give the boys jobs in a nearby turpentine forest. Only James McCollan, the leader, refuses the offer. At the camp, the boys find they are virtual prisoners and kept as such because of the liberal credit extended them at the company stores. Exorbitant prices keep them constantly in debt. After various tragic situations occur, the boys succeed in making their escape. They are apprehended and charged pressed against them by their exploiters. The judge sizes up the case, sends the youngsters to the county farm and holds the men for a Grand Jury investigation.

Anne Shirley acquits herself admirably in the brief footage allotted her. Roger Daniel creates a moving, sympathetic character. James McCollan scores as the leader. Alan Baxter is excellent as the almost sadistic overseer of the establishment. Supporting cast of youngsters is good.

Wolfson’s direction fits the material at hand.

AD TIPS: RKO’s advertising dept has gotten up a sensational selling campaign on BOY SLAVES. It strongly exploited as an expose of child slavery and an indictment of child labor exploiters, this should pay heavy dividends.

HANNA (Hollywood)
WASHINGTON MERRY-GO-ROUND

Movie Moguls Worried For First Time
By Anti-Trust Suit

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Drew Pearson and Robert S. Allen

Biggest story in Washington today is not the political hemming and hawing on Capitol Hill or the rows between Old Deal Democrats and the White House, but the Justice Department's carefully laid plans to break the billion-dollar monopoly of the movie industry.

The story also involves the secret political pressure being brought to get around Thurman Arnold, hard-hitting Assistant Attorney General, and squelch the movie-monopoly prosecution.

For the first time in history the movie moguls are worried. One of them, visiting in Washington the other day, admitted that for the first time they had found a man they could not influence. Usually, a few parties in Hollywood, featuring ravishing females, are enough to persuade a Justice Department official to drop an anti-trust prosecution.

So far, however, Thurman Arnold has been cold to feminine charm and deaf to arguments from Hollywood's high-priced legal battery.

Criminal Prosecution

Inside fact which the movie industry may not know is that Arnold came near bringing criminal charges against them, instead of merely civil action.

Wifful violation of the trust laws carries a criminal penalty. However, in digging through his files, Arnold found letters from his predecessors written to motion picture lawyers virtually promising exemption from anti-trust laws. This had been put across by Will Hays, former Postmaster General and chairman of the Republican National Committee.

In view of this correspondence, Arnold decided to bring only a civil suit. Even this, if successful, will mean a complete revamping of the entire film industry.

The Big Eight

What Arnold has charged is that the motion picture industry is controlled by eight big companies—Paramount, Loew's (Metro-Goldwyn-Mayer), R. K. O., Warner Brothers, Twentieth Century-Fox, Columbia, Universal and United Artists.

These eight, the Justice Department contends, control about 90 percent of the movie business, operate 2397 key theaters, have divided up territory among themselves, driven the independents out of business, have monopolized first-run pictures and enforced block-booking so that a theater has to take all of the product of a company, including bad pictures as well as good.

The Justice Department is preparing to show that the owning of theaters by the big producers is one of the worst evils in the industry.

Leaders in this practice are Paramount, which owns 1133 theaters, Loew's with 119, R. K. O. with 124, Warner's with 527, and Twentieth Century-Fox with 518.

The story of how these theaters were acquired, squeezing out independent owners by refusing to lease them films, is one of the most sordid stories the Justice Department has on record. It compares to the tactics of the big oil companies in squeezing out independent companies by refusing them the use of pipe lines.

Doom of Vaudeville

One result of this squeeze play was the elimination of vaudeville. The big movie moguls found that dividends increased by forcing the theaters to buy an extra film instead of the vaudeville acts once popular throughout the country. Result: Pay rolls have been cut in every city in the country, dividends are up, and thousands of actors are on W. P. A. rolls.

Another movie practice the Justice Department proposes cutting is block-booking. This is the custom of requiring a theater to take all of a company's product or none. This means it must take 60 or more poor films during the year to get a handful of real features.

One important result of this has been the degeneration of the industry. The total output of a company is sure to be sold, so there is less incentive for producing A-1 pictures. Some of the crasser minds in films today claim this is the reason for the present falling off of movie attendance.

Outsmarting Arnold

Tactics of the Hollywood boys toward Thurman Arnold so far are to stall for time. They figure that he is in office for two years only. After that they will have a new man to deal with. Arnold both amazes and disturbs them, simply because he can't be "reached".

So far their delay tactics have been highly successful. Arnold brought his suit on July 20. The movie lawyers requested an extension of time to November 1 in order to answer—an unusually long period. On November 10 they stalled again by asking the Justice Department for a bill of particulars.

This was for the purpose of making the Government show its hand in advance, disclosing evidence and proof. The Justice Department opposed, and Judge William Bondy, of the S. District Court of Southern New York, still is trying to decide whether to order the bill of particulars.

NOTE: Under the new rules of Federal practice, questions such as this are supposed to be decided immediately. Two months have now passed. Hollywood's stalling seems to be working
ALLIED'S BOARD MEETING

The annual 110th board of directors meeting of Allied States Association, in Washington January 17 and 18, can be recorded as one of the most enthusiastic and productive exhibitor assemblies ever held. Fifty-five directors and alternates attended to hear the vitally important report of the trade practice negotiating committee and to vote on the sixteen-point program for reforms offered by the major distributors.

In addition to the other general business covered by the meeting, the delegates were present to honor the Allied Founders, the group of eleven men who met in Chicago ten years ago to organize the independent body. Six of the Founders attended the dinner in their honor Tuesday night. They were: Herman Blum, Charles Cosanove, Abram F. Myers, Hapelshon M. Richey and Al Steffes. The acclaim which greeted their introductions clearly told how close they remain to the hearts of the independent exhibitor leaders of this country.

The entire first day of the meeting was devoted to discussion of the distributors' proposals. Wilton F. Rodgers, chairman of the majors' committee, addressed the meeting and asked for acceptance of the program, declaring that it represents the "limit" which the film companies can offer. In a last minute effort to make some of the proposals more palatable to Allied, the distributors made minor alterations in several of the points.

REPORT ON NEGOTIATIONS

H. A. Cole, chairman of Allied's negotiating committee, submitted the following report to the board:

The (distributors') draft in its present form does not, in the opinion of your Committee, meet the requirements of the resolution adopted at Chicago that it obtained from the distributors their complete plan including the details of arbitration. The draft being incomplete in the particulars above mentioned, the Committee does not feel that it can recommend that it be either accepted or rejected.

In the circumstances your Committee recommends that it be authorized to continue its negotiations directly through counsel to ascertain whether a complete and satisfactory plan of arbitration can be developed and the language of the other provisions clarified, and to make a further report to the Board not later than March 1 which shall contain a definite recommendation for the acceptance or rejection of the program.

We further recommend that, to avoid any possible misunderstanding, the Board now affirm the stand taken in the Chicago resolution that nothing in any plan which may be submitted shall hamper or preclude Allied from seeking a larger measure of relief through prosecution of its program of legislation and litigation and that such program be pursued unceasingly and with vigor.

The Board adopted the report in its entirety with the recommendation that Allied counsel sit in with counsel for the distributors to work out the rules of arbitration and other details. This is by no means tantamount to acceptance of the distributors' program, but merely continues the negotiations which led to submission of the 16-point plan by the majors. Thus, Allied has definitely indicated its willingness to work hand in hand with the distributors for correction of all possible abuses, yet does not relinquish its program of relief thru legislation and litigation.

The Board further reaffirmed its endorsement of the Neely bill to abolish compulsory black-book. In an address at the banquet, Senator Neely expressed the opinion that his measure will be passed by the Senate within a short time and urged the organization to work hard for approval by the House.

MYERS ANNUAL REPORT

In his annual report to the Board, Chairman Abram F. Myers outlined the organization's strenuous and far-reaching activities on behalf of the independents and pointed out what substantial progress has been made during the preceding year.

Following are excerpts from Mr. Myers' report:

In recent years there has been an understandable tendency to evaluate the work of Allied States Association solely in terms of concrete accomplishment. This has had the unfortunate effect to minimize in the minds of exhibitors the importance of the intensive educational campaign and other necessary spade work that was being done.

I am happy to report that the calendar year just ended not only was the most active in the history of Allied, but also was the most productive. . . . The chairman has devoted virtually all of his time and has exerted all of his energy to that end. In this he has had the loyal and able support of the president and the officers and directors of Allied.

The first development was the passage by the Senate of the Neely Bill. It is not necessary to remind you of the distorted information and unfair propaganda circulated by the producer-distributors to defeat the bill. . . . Following the re-introduction of the bill in both houses of the present session of Congress the same ghosts are again being sent abroad to frighten and mislead the timid, the weak and the gullible.

Next come the trial of Fargo, which resulted in a decision by a three-judge Federal Court upholding the constitutionality of the North Dakota Theatre Divorcement Law. The case has been appealed to the Supreme Court of the United States. . . . All eyes are focused on this case; the outcome will have a bearing (although not necessarily a controlling one) on the Government's anti-trust suit and undoubtedly will have great influence with the Big Eight in such matters as theatre divorcement by voluntary action and more liberal trade practice reforms.

An event of overshadowing importance was the filing by the Government of a suit against the Big Eight and their principal officers asking that the defendants be required to divest themselves of their theatre holdings and that they be enjoined from using all manner of unfair practices. It was my hope that, confronted with the stern disfavor of the United States Government, the Big Eight would take appropriate steps to bring their corporate organizations and practices into harmony with the law. . . . I hoped to see these embodied in a consent decree which would be effective, binding and permanent. Instead of this the major companies are seeking to delay and thwart the prosecution of the suit by dilatory pleas and dilatory tactics.

(Continued on Page 20)
COLUMBIA

With the addition of "Outside These Walls" to the production calendar, the pictures are at work. Coming up on this outfit's schedule are "Parents on Trial", "Missing Daughters" and "Blind Alley". According to reports, Harry Cohn has taken over the contract of John Carroll from Monogram. From what we understand it will probably take the form of a joint call on the actor's services. The signing of Wesley Ruggles to a term producing-directing pact is to be regarded as a shrewd move for Columbia. It again gives substance to the opinion that Harry Cohn realizes he must make drastic changes in the Columbia program by eliminating many quickies and concentrating on a group of top pictures by men of the calibre of Capra and Ruggles. Final selection of a new actor to play the title role in "Golden Boy" is expected to be made within the next few weeks, according to director Rouben Mamoulian. The script was completed this week.

GRAND NATIONAL

Production activity continues to be somewhat slow here. Only Fine Arts is maintaining its share of the production burden. That unit is currently filming "Panama Caper" to be followed by "Full Speed Ahead" and a western. Our report that Sig Newfield would handle FA's westerns was substantiated with the signing of the producer to a one picture pact with options for future services. Maurice Conn will not leave the fgd but will handle features henceforth. His first assignment will be on "Full Speed Ahead". Max Baer is due in shortly for the first of his series of Westerns. Fine Arts will have personal representation in each of the Grand National branch offices and exchanges, according to an announcement from Franklyn Warner.

METRO-GOLDWYN-MAYER

Production is average here, six features currently occupying studio space. Those recently begun are "Tarzan in Exile", "Herd's Ride High" and "Lucky Night" (Loy and Taylor). Only films scheduled for the immediate future at this time are the second of the "Kildare" series and "Maiden Voyage" which will star Wallace Beery. The "Thin Man" picture set for filming this month was again postponed due to the continued illness of William Powell. This made Myrna Loy available for "Lucky Night". Good grosses being recorded by "Sweethearts" have brought about the decision to star MacDonald and Eddy in another musical immediately following the completion of their solo stints in "Broadway Serenade" and "Let Freedom Ring". Under consideration for the pair is "Katrina", the operetta hit by Otto Harbach and Rudolf Friml. For the second time within the past year ex-Republic head Nat Levine washed up his MGM contract. Ill health was the given reason. Levine has produced only one picture for Metro—"Four Girls in White". Albert E. Levya, a member of Levine's unit, will remain at MGM to handle the production reigns on "Twenty Little Working Girls" and "Escape To Prison" which Levine was preparing. "He Who Gets Slapped" is a talkie for remake here with Margaret Sullivan and Henry Hull mentioned for the leads. If this studio goes through with its plans to film the life of the late inventor, Thomas Edison, it may be made in two parts—one to feature Rooney as the boy Edison, the other to star Spencer Tracy in his later years. At any rate the screen-play is being written in such a manner to permit this novel method of presentation.

MONOGRAM

"Mystery of Mr. Wong" (Karloff) is the only feature working here. It will be followed by "Boy's Reformatory", "Trigger Smith" and "Undercover Agent"—all of which will be started before the first of February. Here for conferences with production head Scott Dunlap are W. Ray Johnston, George Weeks and Leon Fromkeers. Executives will discuss budgets for the company's 1939-40 line-up.

PARAMOUNT

With four top pictures in work and two B's before its cameras, Paramount is winding up the heaviest January schedule it has seen in some years. Scheduled to begin early in February are "The Magnificent Fraud", "Air Raid" and "Campus Dormitory". Harold Hurley is back from New York conferences and about ready to embark on the few B pictures remaining on Paramount's 1938-39 schedule. His organization is already formulating plans for its 1939-40 output. Paramount won a victory in its latest clash with the Hays office regarding some of the love scenes in "Cafe Society". Censorship body ordered certain changes but the company stood by its guns until a seal was awarded. George Roft, after repeated squabbles with this studio about stories, walked out on "The Magnificent Fraud" and Para agreed to terminate his contract. The actor had recently completed his one picture on this season's program, "The Lady's From Kentucky". Lloyd Nalan replaced Roft in "Fraud"—quite a drop in its boxoffice value.

REPUBLIC

Two features at work here—"Man of Conquest" (Richard Dix, Gail Patrick) and "Rough Rider Patrol". They will be followed by "Mexicali Rose" and "Flight at Midnight". Heavy exploitation campaign is being lined up for "Man of Conquest", to exceed any in this studio's history. Rumor has it a Chicago agency is dicker- ing for the radio rights to the "Higgins Family" series. Company is contemplating starring Roy Rogers in a group of "Billy, the Kid" features based on the character he created in his first picture, "Billy, the Kid, Returns". Demand is said to be coming from exhibitors and audiences alike. If idea jells the "Kid" pictures will replace four of the eight films on Rogers' schedule. Again Republic officials are discussing the probability of acquiring their own studio. E. H. Goldstein, studio manager, is reported to be studying the situation and will forward a report to Herbert Yates within the next few weeks. At the moment the RKO-Pathe studio, now being occupied by Selznick-International, is the most likely site.

(Continued on Next Page)
RKO-RADIO

Production is average at this studio. Four pictures are currently filming. New additions are "Knight in Ghost Town" and "They Made Her a Spy". Former is a Western, the latter a B melodrama. This company has tossed its hat into the television scene through an affiliation with RCA. Early reports on what the Schaefer regime hopes to accomplish during 1939-40 indicate that while RKO will continue to turn out a program of around fifty pictures, fewer than before will be made within the studio itself. Like Paramount, which will lean more and more upon outside producers for a large portion of its product, RKO will negotiate several outside production deals within the next few months. Schaefer is also directing his attention to the talent division and hopes to build up the RKO contract list to a standing more commensurate with the importance of the organization in the motion picture scene. Deals recently concluded call for the services of Carole Lombard, Claudette Colbert, Leo McCarey and Gregory La Cava for one or more pictures respectively. It is the hope of Schaefer that the next month or so will see other talent of this type parted by the studio. Charles Boyer who has just completed "Love Affair" here is one of the players being sought for another picture. Joe Penner was signed to a new term contract. An important acquisition to this outfit's program for next is "The Hunchback of Notre Dame", which was purchased from Metro. A star is being sought to play the former Lon Chaney role. Universal made the original in 1923.

20th CENTURY-FOX

Production at this studio is being sustained by three of the company's most important 38-39 releases: "Rose of Washington Square", "Alexander Graham Bell" and "Hound of Baskervilles". Set for February starting dates are three Sol Wurtzel productions and "Stanley and Livingstone". The latter has been held up pending the release of Cedric Hardwicke from his stage engagement. Loretta Young will probably leave the lot after the completion of her current assignment as Mrs. Bell. "The Rains Came", for which an important feminine star is necessary, is now being talked-of as a Myrna Loy vehicle on a loan-out deal from Metro. Sherlock Holmes may become a permanent screen character if "Hound of Baskervilles" clicks as expected. Series will be of an A standard and probably appear once or twice a year. Basil Rathbone and Nigel Bruce would be retained in their respective roles of Holmes and Dr. Watson. Heavy exploitation campaigns are being prepared for "Susannah" and "Tailspin". Although Universal has been planning a film based on the escapades of Barbara Hutton, Zanuck is also said to be flirting with the idea. Personally, we don't think the ideal is novel enough to bother with. "Chasing Danger", which aroused the indignation of the Hollywood working press at its recent preview, is back for retakes. With the arrival here of 20th Century English officials discussions are under way for this company to make a concentrated effort to bolster its take in the British market by incorporating angles and players into its product which will click abroad. Having failed to come to terms with WB, the Hearst Cosmopolitan interests are talking business with Sidney Kent on a deal whereby 20th Century would release six pictures under the Cosmopolitan banner. Hearst organization would supply only the stories and exploitation with 20th Century financing the venture. Although Marion Davies is not being mentioned in the discussions, it is said that the publisher insists the actress appear in at least two of the pictures if the deal is to go through. Cosmopolitan was affiliated with MGM for eight years and then with Warners for three.

UNITED ARTISTS

"Wuthering Heights" and "Captain Fury" are the only features shooting here at the moment. Next to hit the cameras is Smalls' production of "The Man in the Iron Mask". Unlike most studios which have provided only routine news for our comments this issue, this organization made trade headlines with the results of its annual board meeting here in Hollywood. Details of the developments and their probable effect on UA customers will be found on the editorial page of the Production Section. Selection of Vivien Leigh for the role of Scarlett O'Hara has inspired the sales department of UA to re-release "Fire Over England", "Dark Journey" and "Storm in a Teacup". The actress appeared in these pictures for Alexander Korda. Samuel Goldwyn will open his UA plant to outside producers wishing to rent space. Step is the first in the history of the company. Syd Chaplin is en route to Hollywood to aid brother Charlie in the direction of "The Dictator", which will get under way in February. Syd was a pioneer in the talkies. June Lang is an actress in whom Hal Roach appears to have great faith. Although she has been in the Hollywood scene for some time, little was thought of her until she was given the leading feminine role in "Captain Fury". Her portrayal in this may win for her the lead in "The Housekeeper's Daughter", a forthcoming Roach production. Alexander Korda announced that he will set up a production unit in Hollywood to make at least two pictures per year, starting in 1939. His American made films will star Merle Oberon.

UNIVERSAL

Production is going along smoothly here with five films working. "East Side of Heaven", the Bing Crosby starrer, is under way. "You Can't Cheat an Honest Man" winds up as we go to press. "Son of Frankenstein" is reported doing nip-ups at the boxoffice to the extent that Universal has been forced to double its print order. Universal executives are dickering for Ronald Colman and Carole Lombard for "Bull by the Horns"; the John Stahl production. James Stewart has been talked-of for the male lead in this, but will probably do "Destry Rides Again" which has been returned to the schedule. Another off-again on-again opus which will definitely be done is "Big Town Czar". Ken Goldsmith has been handed the production reigns. With Bob Baker off its contract list, U has abandoned westerns for the next few months, but will keep up its releasing schedule with re-issues of Ken Maynard's sagebrush melas. First reports on the Harry Edington deal recently concluded here have it that Douglas Fairbanks, Jr. will star in the first film. Set-up will probably not get started before the 39-40 season rolls around. Nate Blumberg and William A. Scully are here for ten days of conferences with Cliff Work regarding the final features on U's slate for this season. W. C. Fields and Producer Lester Cowan have been signed to a one-picture pact. A new horror story is being prepared to co-star Karloff and Lugosi.

WARNERS

Production activity continues slowly here with only four features filming. This precedes the heavy February schedule which will find nine films started before the middle of the month. Casting difficulties are holding up "Confessions of a Nazi Spy". Many players are balking at their assignments and it is by no means a publicity man's pipe dream that those players announced for the picture have received anonymous threats. Ann Sheridan, WB's new glamour gal, will get star billing in "Naughty, but Nice" which is the new title for Dick Powell's last WB opus. Boris Karloff is being sought for the lead in "The Dark Tower", another horror affair. "The Life of Marconi" may be filmed by WB. Another anti-Nazi picture on this company's schedule is "The Bishop Who Walked With God". This story is based on the life of Dr. Martin Niemoller, head of the German Lutheran Church, who is now in a concentration camp. Ronald Colman is being sought to play the lead. This studio is dickering for Allan Jones, recently released by M-G-M.
Hollywood Editorial

By DAVID JAMES HANNA

UNITED ARTISTS' NEW POLICY

In sharp contrast to the hectic and stormy sessions which characterized last year's annual meeting of the United Artists' stockholders, the recent 1939 gathering will be recorded as an unusually successful one—nateworthy for its progressive and constructive work in an organized effort to create for United Artists the important niche its endeavors merit in the motion picture scene.

First and foremost, the meeting ended that constant threat to the very existence of the company, namely: the exorbitant distribution charges levied against the active producers as compared to the equal division of profits among the non-active shareholders, Chaplin, Fairbanks and Pickford. These high costs have constantly obstructed any expansion of UA's operations due to the fact that most of the first rate independent producers were inclined to steer clear of the UA releasing arrangements in favor of distributors offering more profit.

The chief proponent of a more equitable arrangement has been Samuel Goldwyn. However, in each instance when he has voiced his opinions and suggestions, the other members of the company have voted him down. You will recall that it was at last year's meeting that Mr. Goldwyn was not inclined to accept the rebuff with his usual gracefulness, but instead, walked out of the UA meetings and staged what literally amounted to a sit-down strike. This resulted in only two pictures being produced by him during 1938.

Goldwyn's stand may also be interpreted as at least a contributing factor toward the unwillingness of David O. Selznick to renew his United Artists distribution deal. Apparently the wary Selznick has been awaiting such a time when the company shareholders would see fit to view Goldwyn's demands with some degree of seriousness and understanding.

At the conferences just past, Murray Silverstone took up the Goldwyn baton and wielded it in behalf of a squarer deal for the actual providers of UA product and profits—the producers.

Cleverly whipping dissenters into line, Silverstone was successful in putting over for United Artists a schedule of distribution costs lower than any in the industry. Specifically it provides for a sliding scale ranging from 15% to 25%. The lower rate will be applied to those films doing a $2,000,000 world business which means that the top grossers will be distributed at a cost considerably less than that which will be charged for the "in-between" films—the difference going to the producer. Actually it takes the form of a "merit" system and automatically creates for the individual producer an incentive to make every picture better than the last and superior to those turned out by his UA associates.

Heretofore dividends and profits have been divided among the company owners. In another sweeping change, Silverstone won a vote for a bonus to be distributed among the non-stockholder producers. It will amount to approximately 50% of the annual earnings of the company and each producer's share will be determined by the gross of individual pictures and by the net gross of the aggregate program of each producer.

The effect an United Artists is far-reaching. It will mean a revitalizing of morale. The plan will return Chaplin, Fairbanks and possibly Miss Pickford to active production. Chaplin will shortly embark on a production and Fairbanks promises two, perhaps three films for the 1939-40 season. Samuel Goldwyn may be depended upon to increase his output to eight pictures annually. Wanger is definitely committed to make six next season, one more than in the past. Edward Small, originally contracted for only three years, has been signed for an additional five semesters.

It is also very much part of Silverstone's scheme that David O. Selznick be lured into the UA fold again. Selznick has never publicly expressed dissatisfaction with the physical operations of UA's releasing facilities, but it has been known that he agreed with Goldwyn regarding the necessity for reduced distribution costs and was desirous of obtaining a more profitable deal both for himself and his backers, Jack Whitney. The new UA plan should meet his demands.

In addition to these factors, the tempting financial set-up is bound to attract attention from other capable men in the industry, anxious to set out on their own and free themselves from the creative limitations and obstructions of the average motion picture plant. Here they will be in a position to work as they see fit—free from the demands of studio politics and oblivious to the supervision of inadequate and unimaginative executives. Their financial remuneration will depend solely on their abilities—something that should be a deep font of satisfaction to the serious-minded production men.

With this much accomplished, Silverstone is now dedicating his energies to the task of establishing for United Artists' 1939-40 season the beginnings of a policy which eventually will see at least forty first rate pictures released by the company each year. Under the new financial scheme, such a goal is by no means a remote possibility.

Such an enterprising program will be welcomed by exhibitors and entertainment starved filmgoers.

For Hollywood the new United Artists will set a commendable precedent. Forty important pictures from one company will be something of an achievement. It will offer sharp contrast to the output of the other studios whose wholesale endeavors under one head man, have forced the film industry into the chaotic condition it finds itself today.

FILM BULLETIN has long and repeatedly maintained that, basically, United Artists' setup was the healthiest and could be the most competently productive in the entire industry. The idea of several capable, established producers conducting their activities on a strictly individual and free basis, and being dependent largely on the returns from their own efforts, always has appealed to us as the soundest production plan conceived. With the evils which caused dissension removed, UA should go on to set the finest example for all Hollywood. We can only hope that it will serve as a lesson to the other producing companies.

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Address all communications concerning news or advertising to Mr. Hanna, above address.
COLUMBIA

Sold 1938-39 Features (41) Completed (17) In Production (4) Westerns (22) Completed (7) In Production (10) Serials (4) Completed (3) In Production (0)
All pictures on '37-'38 program released

OUTSIDE THESE WALLS

Shooting started—January 16

Director—Roy McCory
Producer—Ralph Cohn

IN PRODUCTION

Release Date Details in Issue Release Date Details in Issue
2/28 Blondie Steps Out 1/11 8/22 Phantom Gold 6/18
1/14 (Orig. Mrs. Leonard Mit- 7/13 Fruery Trail (Orig. Valley of Violence) 6/19
behavels) 1/13 Reckoners 7/21
1/14

RECENTLY COMPLETED

11/15 Adventures in Sahara (Orig. Douglas in Sahara) 9/24
Army Spy 10/21
11/30 Blondie 9/21
19/5 Crime Takes a Holiday 4/9
19/12 Flight to Fame (Orig. Wings of Doom) 7/14
Flying G-Men 12/17
Treasure of '19 (Orig. California Cava- 11/10
4/9 8/15 Gladiator, The 4/6
10/7 Highway Patrol 4/9
19/10 Homicide Bureau 8/10
8/35 I Am the Law (Orig. Outside the Law) 6/9
11/2 In Early Arizona 8/5
8/29 Lady Objects, The 5/7
5/12 Law of the Plains 5/50
19/21 Law of the Texan (Orig. South of the Rio Grande) 9/10
Let Us Live 10/11
10/14 Wolf's Daughter 9/7
Mounted Police No. 1 11/11
12/1 North of Shanghai 10/25
(Orig. Life Is Cheap) 10/25

Pine No. 1 1/14

METRO-GOLDWYN-MAYER

Sold 1938-39 Features (44-52) Completed (24) In Production (6)
Last release on '37-'38 program—"Marietta Antoinette"

HARDYS RIDE HIGH

Shooting started—January 16

Domestic comedy-drama


Director—George B. Seitz
Producer—Lou Ostrow

Story: This revives around the complications which occur when the Hardy family is left a fortune estimated at $2,000,000. When they arrive to claim it Judge Hardy discovers he is not the real heir. Only he is aware of this, but he clears the matter and returns the family to Carvel.

TARZAN IN EXILE

Shooting started—January 21

Adventure

Cost: Johnny Weissmuller, Maureen O'Sullivan, Ian Hunter, Henry Wilcoxon, Frieda Inescort, John Sheffield

Director—Richard Thorpe
Producer—Sam Zimbalist

Story: Tarzan and a wife crash in their plane over the jungle with a baby who survives. He is cared for by Tarzan and his mate. Some years later a party is sent to the jungle to ascertain what happened. The baby is discovered and, over the protestations of Maureen O'Sullivan, is revealed to be the missing youngster. Various complications ensue which result in the death of the party as well as that of Miss O'Sullivan leaving Tarzan to care for the child himself.

LUCKY NIGHT

Shooting started—January 21

Drama

Cost: Myrna Loy, Robert Taylor

Director—Norman Todd
Producer—Louis D. Lighton

Story: (Unavailable; see next issue)

GRAND NATIONAL

Sold 1938-39 Features (26) Completed (15) In Production (1) Westerns (24) Completed (17) In Production (0)

PANAMA CIPHER

Shooting started—January 12

Drama


Producer-Director—Charles Lomont

Story: Leon Ames again plays the head of the Cipher Bureau who successfully thwarts the endeavors of a foreign country to obtain secret data on the Panama Canal.

RECENTLY COMPLETED

Release Date Details in Issue Release Date Details in Issue
11/1 Cipher Bureau 10/26
1/10 Crashing Through 8/9
(Orig. Rentfrey No. 1) 8/12
1/14 Case Express (Orig. Esty) 11/5
14/13 Frontier Scout 8/13
1/1 Long Shot 1/15

Rhythm Rides the Range (Orig. Rhythm on the Range) 1/14
Shadows Over Shanghai 7/30
Sunset Murder Case 8/13
Trigger Pals 11/10-11/25

STORY BUYS

"6,000 Enemies", original by Wilson Menard and Dr. L. Stanley "Susan and God", play by Rachel Crothers

CONTRACTS

Writer Marion Parsonnet renewed for one year Ian Hunter to term contract
Writer Grover Jones added to staff

CASTINGS—DIRECTIONAL ASSIGNMENTS

James Stewart cast in "Wings Over the Desert"
Clark Gable, Myrna Loy in "A Lady Come to Town"
George Murphy in "390 Little Working Girls"
Vivien Leigh, Leslie Howard, Oliva de Havilland, Barbara O'Neill, Thomas Mitchell, Hattie McDaniel, Rand Brooks, Relyn Nevas, Harry Davenport, Ann Rutherford in "A Gun With the Wind" (Selznick)
Nat Pendleton, Lynne Carver to "Dr. Kildare's Mistake"
RKO-RADIO

Sold 1938-39 Features (54) Completed (18) In Production (3)
Westerns (6) Completed (4) In Production (1)
To be delivered on '37-'38 program—
1 Atoire-Rogers musical; 1 Bobby Breen picture

KIGHT IN GHOST TOWN

Shooting started—January 14
Western
Cost: George O'Brien, Rosalind Keith, Chill Wills, Word Band, Mony Montague, Roy Whitley, Otto Yomaski
Directed by David Howard
Produced by Bert Gilroy
Story: O'Brien is a rancher who sets out to track down a gang of bank robbers and prove the innocence of the accused man whose daughter he loves.

THEY MADE HER A SPY

Shooting started—January 16
Drama
Cost: Sally Eilers, Allen Loun, Fritz Leeber, Peggy Shannon, Alec Craig, Leona Roberts, Jonathan Hale
Director: Jack Hively
Producer: Robert Sisk
Story: The story of a girl agent, played by Sally Eilers, who is in the employ of the military intelligence service.

IN PRODUCTION

Release Date Details in Issue Release Date Details in Issue
4/1 Life of Irene and Vernon Castle, The (Orig. The Castle) 11/5

RECENTLY COMPLETED

1/22 Having Wonderful Time—10/18 4/21 Lawless Valley—10/18
1/22 Love Affair—10/18 4/21 Law West of Tombstone—10/18
1/22 Love Affair—10/18 4/21 Law West of Tombstone—10/18
1/22 Mad Miss Manton, The—1/16 4/21 Mother Carey's—1/15
2/22 Medal Bluff—1/26 4/21 Molly Pardy—1/15
5/23 Miss Julie—1/26 4/21 Monday Night—1/15
8/26 Neutral Territory—5/5 4/21 Night Song—1/15
9/2 Carefree—5/11-7/30 4/21 Night Song—1/15
3/31 Flying Irishman, The—5/12 4/21 Night Song—1/15
2/23 Quare Man—5/3 4/21 Night Song—1/15
2/23 Saint Sulpice—5/3 4/21 Night Song—1/15
2/24 Soldier's Heart—5/3 4/21 Night Song—1/15
2/24 Renegade Ranger, The—5/3 4/21 Night Song—1/15
2/24 California—5/3 4/21 Night Song—1/15
2/24 The Major's Daughter—5/3 4/21 Night Song—1/15
2/24 This Marriage Business—5/3 4/21 Night Song—1/15
2/24 This Marriage Business—5/3 4/21 Night Song—1/15
7/25 Gunga Din—7/10 4/21 Night Song—1/15

STORY BUYS

"The Spellbinder", original by Joseph Anthony
"The House of Three Doors", screen rights to famous story of Victo Hugo

CONTRAATS

Players John Lang and Doris Jordan termed
Victor McLaglen to one picture deal
Joe Penner to term deal
Leigh Jason termed

CASTINGS — DIRECTORIAL ASSIGNMENTS

John Cromwell to direct "Memory of Love"
Garson Kanin to direct "Little Mother"

20TH CENTURY-FOX

Sold 1938-39 Features (44-56) Completed (38) In Production (3)
All pictures an '37-'38 program released

ROSE OF WASHINGTON SQUARE

Shooting starting—January 9
Musical
Cost: TYRONE POWER, ALICE FAYE, Al Jolson, Marie Wilson, William Frawley, Douglas Fowley, Howard Cavanaugh, Moroni Olsen, E. E. Clives, Louis Prima and his orchestra
Director—Roy Del Ruth
Producer—Nunnally Johnson
Story: This records the life of Al Jolson into which is woven the story angle of the love between Alice Faye, a singer, and Tyrone Power, a gambler. The two marry but trouble continually beset the pair because of Power. Jolson stands by Miss Faye and finally power realizes the error of his ways and goes to jail, planning to return and start life anew.

IN PRODUCTION

Release Date Details in Issue Release Date Details in Issue
Alexander Graham Bell 1/14 Round of Baskervilles 1/14

RECENTLY COMPLETED

1/21 The Man of Aran—1/15 4/21 Mr. Moto Takes a Vacay—1/15
1/23 Always in Trouble—1/15 4/21 My Lucky Star—1/15
1/26 Arizona Wildcat—1/15 4/21 Charlie Chan in Honolulu—1/15
1/26 Chasing Danger—1/15 4/21 From This Day Forward—1/15
1/26 Down on the Farm—1/15 4/21 Thanks for Everything—1/15
1/26 Everybody’s Baby—1/15 4/21 Bless This House—1/15
1/26 Flee’s a Kind of—1/15 4/21 The Road to Glory—1/15
1/26 Gateways—1/15 4/21 The Road Home—1/15
1/26 Greta—1/15 4/21 The Searchers—1/15
1/26 Never Our Bride—1/15 4/21 ps" Finis—1/15
1/26 Old Zipper—a Million—1/15 4/21 That Lucky Old Drum—1/15
1/26 Outside Story—1/15 4/21 Steel—1/15
1/26 A Very Practical Joke—1/15 4/21 The Devil and Miss Jones—1/15
1/26 Jones Family in Hollywood—11/17 4/21 The Devil and Miss Jones—1/15
1/26 Just Around The Corner—1/15 4/21 The Devil and Miss Jones—1/15
1/26 Lucky Penny—1/15 4/21 Murder at Liverpool—1/15
1/26 Of Kentucky—1/15 4/21 Professionals—1/15
1/26 Little Princess, The—1/15 4/21 The Racket—1/15
1/26 Meredith—11/17 4/21 Three Muskeeters, The—1/15
1/26 Meet The Girls—1/15 4/21 The Unholy Three—1/15
1/26 Mr. Moto’s Last Warning—1/15 4/21 Wake—1/15
1/26 Winner Take All—1/15

STORY BUYS

"Johnny Apollo" by Sam Engel and Hal Lang
"Heaven With a Barred Wire Fence", original by Dalton Trumbo
"It Could Happen to You", screenplay by Charles Hoffman

CONTRAATS

Henry Fonda to contract for two pictures yearly
Margaret Lockwood’s contract purchased from Gaumont-British
Playboy Robert Lowery renewed

CASTINGS — DIRECTORIAL ASSIGNMENTS

Phyllis Brooks in “Charlie Chan in Reno”
Norman Foster to direct “Charlie Chan in Reno”
George Borter to “Drums”
Busby Berkeley to direct next Jones Family series
Peter Lorre to comedy role. Kane Richmond, Paisly Kelly in “The Gerrilla”
Margaret Lockwoodremen lead in “Don Quixote”
Russell Gleason, Eddie Collins in “News Is Made at Night”

UNITED ARTISTS

GOLDWYN:
Sold for 1938-39 (5) Completed (1) In Production (1)

SELZNICK:
Sold for 1938-39 (2) Completed (1) In Production (0)

WANGER:
Sold for 1938-39 (3) Completed (1) In Production (0)

KORDA:
Sold for 1938-39 (5) Completed (0) In Production (0)

SMALL:
Sold for 1938-39 (5) Completed (2) In Production (0)

ROACH:
Sold for 1938-39 (8) Completed (3) In Production (1)

IN PRODUCTION

Release Details in Issue Release Date Details in Issue
Captain Fury (Roach) 10/11 Wathering Heights (Goldwyn) 11/15

RECENTLY COMPLETED

1/26 Alger (Wanger) 4/21 King Kong (Goldwyn) 11/19
1/30 Cowboy and the Lady, The—7/2 4/21 There Goes My Heart (Roach) 9/18
1/30 Duke of West Point, The (Small) 4/21 Takes Me a Trip (Roach) 9/18
1/31 I’ll Spring Again—11/19 4/21 Trade Winds (Wanger) 8/27
1/31 King of the Turf—12/3 4/21 Young in Heart, The (Selznick) 5/11
1/31 Made for Each Other—9/10

CONTRAATS

Richard Carlson optioned (Selznick)
Marcella Martin optioned (Selznick)
Jo Brevering to write deal (Goldwyn)

CASTINGS — DIRECTORIAL ASSIGNMENTS

Warren William, Joan Bennett in “Man in the Iron Mask” (Small)

UNIVERSAL

Sold 1938-39 Features (40) Completed (19) In Production (5)
Westerns (10) Completed (2) In Production (0)
Comedies (4) Completed (3) In Production (0)

Last release on '37-'38 program—"That Certain Age"

EAST SIDE OF HEAVEN

Shooting starting—January 13
Musical Comedy
Cost: BING CROSBY, Joon Bolland, Mischa Auer, Jerome Cowan
Director—David Butler
Producer—unassigned
Bing Crosby is a singing messenger whose efforts to marry Jean Bonnet are thwarted by every conceivable difficulty. Further complications cause when Bing and his roommate become the custodians of a baby, a fact which is discovered by a radio gossiper, Jerome Cowan, which only succeeds in making things even more awkward for Bing.

CONTRAATS
KEY WOMAN
Shooting started—January 19
Drama
Cost: Preston Foster, Irene Hervey, Fred Keating, Walter Woli King, Regis Toomey, Milburn Stone, Eddie Acuff, Robert Douglas, Frances Robinson, Raymand Parker, Harry Hayden, Frank Jenks
Director—Joe Myo
Associate producer—Ken Goldsmith
Story: Irene Hervey and Preston Foster are Treasury Department operatives who track down a group of suspected smugglers.

IN PRODUCTION

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<tr>
<th>Release Date</th>
<th>Details</th>
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<tr>
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<td>Service De Luxe</td>
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<td>Son of Frankenstein</td>
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<td>State Prison</td>
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<td>Storm, The</td>
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<td>12/31</td>
<td>Strange Faces</td>
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<td>1/15</td>
<td>Swing, Sister, Swing</td>
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<td>1/15</td>
<td>That Certain Age</td>
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<td>1/31</td>
<td>You Take a Fling</td>
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<td>His Evening Night</td>
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<td>Honor of the West</td>
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<td>12/16</td>
<td>Last Warning, The</td>
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<td>1/25</td>
<td>Little Tough Guys In Society</td>
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<tr>
<td>3/25</td>
<td>Missing Guest, The</td>
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STORY BUYS

"47th Street", original by Martin Monekey and Barnett Hershey
"Par Love or Money", original by Daniel Topshak, Julian Blaustein, and Bernie Potts
"They Asked for It", original by James A. Lowell

WARNER BROTHERS

Sold 1938-39 Features (52) Completed (33) In Production (4)
All pictures on '37-'38 program released

HELL'S KITCHEN
Shooting started—January 16
Drama
Cost: Dead End Kids, Margaret Lindsay, Stanley Fields, Ronald Reagan, Gront Mitchell, Frank E. Burke, Charley Foy, Frank Taylor
Director—E. A. Dupont
Supervisor—Mark Hellinger
Story: Stanley Fields plays a racketeer forced out of business by a suspended sentence. He is approached regarding a contribution to a home maintained for стан vomvagists. He discovers later the place exists on little or no money while all the donations go into the pockets of those who run it. Visualizing this as a legitimate racket for himself he goes into it. He turns soft, however, and begins making improvements. He is framed by those controlling the place and is sent back to prison but not before he has straightened things out for the kids and put the place in charge of Miss Lindsay and Ronald Reagan.

THE ROARING ROAD
Shooting started—January 17
Drama
Cost: Pat O'Brien, John Payne, Gole Page, Ann Sheridan, Frank McHugh, Granville Bates
Director—Lloyd Bacon
Supervisor—Max Siegel
Story: Revolves around the efforts of John Payne to become a racer like his brother, Pat O'Brien. O'Brien opposes the idea but the boy has his own way—something that brings about many ramifications.

IN PRODUCTION

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<th>Release Date</th>
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<td>Angels With Dirty Faces</td>
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<td>Broadway Musketeers</td>
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<td>Brother Rat</td>
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<td>Code of the Secret Service</td>
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<td>1/15</td>
<td>Cowboy from Brooklyn</td>
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<td>8/15</td>
<td>Devil's Island</td>
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<td>11/27</td>
<td>Dodger City</td>
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<td>9/10</td>
<td>Four's A Crowd</td>
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<td>3/26</td>
<td>Four Daughters</td>
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<td>1/15</td>
<td>Garden of the Moon</td>
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<td>3/23</td>
<td>Going Places</td>
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<td>1/15</td>
<td>Gold Diggers in Paris</td>
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<td>11/25</td>
<td>Hard to Get</td>
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<td>7/5</td>
<td>Heat of the North</td>
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<td>8/30</td>
<td>Kid from Kokomo</td>
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<td>11/11</td>
<td>King of the Underworld</td>
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STORY BUYS

"Hit and Run" baseball yarn by Ray Brash
"Water Front" by Lee Katz

CASTINGS — DIRECTORIAL ASSIGNMENTS

Ray Enright to direct "Battle of City Hall"
Fred MacMurray lead in "Three Cheers for the Irish"
Lloyd Bacon to direct "Three Cheers for the Irish"
Frauca Federer, George Sanders in "Confessions of a Nazi Spy"
Pat O'Brien, Wayne Morris, Jane Bryan, Rosemary Lane, Ronald Reagan in "Lile of Knute Rockne"
John Garfield, Ann Sheridan in "Imvisible Stripes"
Bette Davis, Miriam Hopkins "in the Old Maid"
Edmund Goulding to direct "The Old Maid"
William Clemens to direct "Nancy Drew, Trouble Shooter"
Ann Sheridan in "Naughty But Nice"
Ray Enright to direct "Naughty, But Nice"
Donald Crisp to "The Millionaire"
Jeffrey Lynn replaces Fred MacMurray in "Each Dawn I Die"
Dick Foran in "Fly Away Home"
De Wolf Hopper, Jr. in "Hit and Run"

The Most Complete Production News Available Anywhere

FILM BULLETIN'S PRODUCTION SECTION
NOTES ABOUT FILMS AND FILM PEOPLE . . .

BY

DAVID JAMES HANNA

The selection of Vivien Leigh for the role of Scarlett O'Hara ends what alternately has been the most stimulating and the dullest talent search in motion picture history. Now that it is over there arises another source of controversy namely, the propriety of the choice of an English girl for what is so essentially an American story. What no one appears to realize is that the production of "Gone with the Wind" is a milestone in the career of Mr. Selznick—one on whose success or failure his entire future may rest. Obviously then, Miss Leigh, be she Eskimo or Javanese, is the best actress AVAILABLE for the role and as such should be permitted to present her case before judgment is passed. From what I hear via the studio Miss Leigh simply is Scarlett. To quote Leslie Howard before the actress was definitely signed: "They're crazy if they don't take her!"

It is reported that Charlie Chaplin is ATTEMPTING to obtain the services of Fannie Brice for his forthcoming production "The Dictator". Exactly what is threatening the deal is difficult to realize. Very foolishly, MGM has allowed its option to lapse on the talented comedienne. She appears to have no other commitments besides what must be a very wearing assignment as Baby Snooks on the "Good News" show. The opportunity to appear opposite Chaplin is not a minor one and certainly Miss Brice should gladly accept it— if only to prove to the motion picture moguls that she is something more than a squeaky voice.

Having secured the film rights to last season's stage success, "Of Mice and Men", Lewis Milestone is in Hollywood reading production on the feature, which will be produced at a cost of slightly less than $200,000. First draft of the script is already completed with the likelihood that it will start filming within the next three weeks. Chester Morris and Guinn Williams are the most probable selections for the leading roles. No release for the feature has been set as yet.

According to an article in the San Francisco Chronicle, two of the young players who appeared on one of Jesse Lasky's Gateway to Hollywood broadcasts were actually local professionals shipped to the Northern city where they were "discovered" with the usual hallyhoo. Possibly the charges are erroneous, but if they are true much good will be lost by RKO. Legally, those behind the project are within their rights for the contest does not exclude those professionals without contractual obligations. It is merely a question of ethics.

If present plans go through another Hollywood landmark will make a regrettable last appearance when Universal Studies bar the public from the studio cafe. For some years this has been the only studio restaurant where the tourists and local autograph hounds could dunk doughnuts while gaping at some of filmland's gilded stars.

It has long been the opinion of exhibitors and motion picture audiences that credits at the opening of pictures are superfluous. Much Hollywood discussion has followed this complaint but squawks from directors, writers and technicians thwarted any endeavors to eliminate the credit slides. Herbert Yates finally made the fatal step and in the future all Republic credits will be placed at the end of the film where they will probably be eliminated by most exhibitors.

Policy started with "Mysterious Miss X" which gave the title and cast, then went right into the picture.

That a five day week in Hollywood's studio will rapidly come into being is the opinion of insiders who declare the top executives are giving serious consideration to the various labor organizations advocating such a policy. Figuring largely in the discussions is the definite fact that Saturday is always a poor working day. There is either Palm Springs, the race track, football and now that Hollywood will have its own baseball team, there is an additional distraction for the Spring and Summer months. If the plan goes through it will probably be in the form of a general shutdown on Saturday.

None of the major distributing organizations would touch the Leni Reifenstahl films of the 1936 Olympic Games which the German actress endeavored to peddle during her stay here. Before her departure it is said she concluded a deal with Dwain Esper, an independent film man, whose last enterprise was the handling of one of the dope fiend pictures which caused such attention during the summer.

ACCORDING TO EDWARD SMALL, the United Artists producer, a new crop of motion picture stars is just around the corner. Small, who is regarded as one of the most astute talent pickers in the industry, bases his present prediction on the fact that the quality of screen stories is showing an improvement—something he attributes largely to the public itself, which has shown a very definite inclination in recent months to judge motion picture productions by their real entertainment values.

Says Small: "For a time there were those in the industry who were content to ride on a reputation built up in former years, but box-office figures prove conclusively that in the past months the public has become highly critical and exacting. For too long a time in some quarters, there was a tendency to turn out pictures regardless of story values, figuring that the popularity of established stars would carry the pictures through. The public wrote 'finis' to that practice by refusing to patronize such films, and it is sad but true that many stars who were deserving of a better fate found themselves literally driven from the screen or relegated to unimportant positions."

Small points with pride to the fact that he has always endeavored to base his pictures on sound stories and that these same stories have been instrumental in building up the popularity of actors and actresses who have appeared in them. His latest effort in this direction was "The Duke of West Point", which gave Louis Hayward a belated opportunity.

"The case of Louis Hayward is typical of many others," Small continues. "It has long been recognized that he is an actor of exceptional talent, possessing great popular appeal. But, like so many men and women before him, he was handicapped by inadequate stories. Given a story of real merit, such as 'The Duke of West Point', he proved his ability so conclusively that he will now star in 'The Man in The Iron Mask'.
EXPLOITATION PICTURE
OF THE ISSUE

SON OF FRANKENSTEIN ... One need only read of the phenomenal success achieved by Universal's reissue of 'Frankenstein' and 'Dracula' to realize how whetted is the public appetite for horror on film. SON OF FRANKENSTEIN carries forward the blood curdling machinations of the monster and his broken-necked friend, Ygor. Universal has not given exhibitors a 'hot' subject, but it has peopled the film with some masterful horrifiers. Boris Karloff, Bela Lugosi, Basil Rathbone and Lionel Atwill comprise as frightening a crew as any shawman could want to sell. The enterprising exhibitor can go to town with SON OF FRANKENSTEIN having full confidence that a good show will back up his sales efforts. The press sheet is a lulu and the advertising accessories are as colorful and exciting as any we've seen in a blue murder moon.

A Universal Picture
Directed by Rowland V. Lee
Cast: Basil Rathbone, Boris Karloff, Bela Lugosi, Lionel Atwill, Josephine Hutchinson, Donnie Dunagan, Emma Dunn
Original screenplay by Willis Cooper
Cameraman, George Robinson
'LONG SHOT' Well Made Racing Story

Rates • • as daller

Hollywood Preview

Grand National
(Fine Arts)
69 Minutes


Directed by Charles Lamont

Because of its lack of name value, this Grand National release will probably get only secondary billing in most houses. In this category it will prove a top-notch attraction with plenty of entertainment for the average neighborhood filmgoer. Story isn't exactly new, but it has several novel twists which give it punch. Cast is well above that of the average indie production. Sets and dressings indicate a generous budget. This outfit's product is the most promising indie material we have seen in some time.

Yarn is a race track story, which casts Harry Davenport in the role of a venerable old racing man. He is ruined by the dishonest practices of C. Henry Gordon, who wants to marry Davenport's daughter, Marsha Hunt. The girl finally accepts Gordon's proposal in order to help her father. To prevent this, Davenport stages his death leaving Marsha a horse which he had set aside as a pension in Arizona. The animal is found by Gordon Jones and with the help of George E. Stone and Marsha, it is trained and made ready for racing. When the horse wins the Santa Anita handicap, Davenport reappears and Gordon's misdeeds are revealed. Marsha and Jones plan to marry.

Davenport's unassuming performance is the acting highlight. Jones is a personable leading man and Marsha Hunt an attractive, poised heroine. Gordon's suave villainy is effective, while George E. Stone, Tom Kennedy and James Robinson lend excellent comedy support.

Credited with direction and production Charles Lamont has done a showmanly job in both endeavors.

AD TIPS: Play up to the average person's gambling instinct. Give them a "chance to clean up on a Long Shot!"  

HANNA (Hollywood)

'FEDERAL MAN HUNT' First-Rate Action Programmer

Rates • • + in action houses

Republic

64 Minutes

Robert Livingston, June Trovis, John Gallaudet, Ben Welden, Charles Halton, Horace MacMahon, Gene Morgan, Sibyl Harris, Jerry Tucker, Margaret Mann, Matt McHugh.

Directed by Nick Grinde

Continuously absorbing and crammed full of fast action and human interest touches, FEDERAL MAN HUNT is excellent fare for action houses. Republic might have even crashed the lesser first-runs by using a stranger name to head the cast but this is no reflection on Robert Livingston, John Gallaudet and other players who turn in ace performances within the limitations of the script.

'DANTE FE STAMPEDE' Average Mesquites

Rates • • plus for action houses

Republic

58 Minutes

John Wayne, Ray Corrigan, Max Terhune, June Martel, William Farnum, Lory Mason.

Directed by George Sherman

An ordinary western. While there is plenty of action from start to finish, it is all familiar to patrons of the cowboy films. The one fresh element is the verve and personalities of the Three Mesquites. Once again they are the proverbial boy scouts doing their good deeds and going their happy way, but they are exceedingly pleasant chaps. Their fans will like it, although not as much as some of their previous efforts.

The villains in this opus are dastardly enough to kill a good old ranch owner, William Farnum, and one of his daughters. They also do their damnest to steal Farnum's gold mine and to continue to rule Sante Fe Junction. Need we tell you that Stany, Tucson, and Lullaby fight them to the finish, even dynamiting a jail before they restore law and order.

It was a pleasure to see old "Bill" Farnum again even though he meets his end early in the film. The other support is just so-so.

LEYENDECKER

'IN EARLY ARIZONA' Average Hoss Opera

Rates • • for western spots

Columbia

53 Minutes


Directed by Joseph Levering

Initial starring vehicle for Bill Elliott, the Wild Bill Hickok of the Columbia serial of that title, turns out to be an average quick shooting, hard-riding western and nothing more. There is no singing, just the routine action stuff. It will satisfy the western fans. Elliott impresses as a likeable, law and order cowboy, fast on the draw; fast on the horses; and fast with his fists. He should click.

Yarn finds in Tombstone on the eve of the Arizona Territory's entrance into Statehood. Elliott is a gun-famous young hero who has gained a rep along the Texas Trail, so the marshal of Tombstone, faced with bandit depredations and a sheriff in league with the crooks, sends for him. After a series of battles with the outlaws, climaxed by a frontier election, at which the desperadoes attempt to steal the ballots and prevent Arizona from adopting Statehood, Elliott smashes the gang and restores law and order.

Supporting cast is adequate, with several outstanding character bits.

PIX
BLACKWELL’S ISLAND . . .
Les Freres Warner, specialists in behind-bars drama, hard and melo, test John Garfield’s touted talents in such a locale. The youthful Mr. Garfield this time plays a newspaper reporter, who is instrumental in jailing a notorious racketeer and later learns that the latter has taken over the prison.

The redoubtable reporter has himself incarcerated and ends the gangster’s career as jail boss. Rosemary Lane, Peggy Shannon and Victor Jory aid Garfield.

GAMBLING SHIP . . .
When the proprietor of the gambling ship Casino Del Mar is killed, his pretty daughter, Helen Mack sets about the task of trapping “The Professor”, chief of the gambling ring, whom she suspects. With the aid of special investigator Robert Wilcox, who poses as member of the gang, they rob Irving Richel, the prof, and thwart his plans to blow up the ship with hundreds of picnicking orphans aboard. It’s a Universal picture.
What the Newspaper Critics Say

JEFF JAMES
(20th Century-Fox)

"... Handsomely produced . . . Beautifully acted . . . An authentic American panorama . . . Principal beauty of Jesse James' (aside from Technicolor) is its Nunnally Johnson dialogue . . ."—B. R. C., NEW YORK TIMES

"... Glittering and generally exciting cops and robbers show . . . Considerable flavor and suspense . . . First-class entertainment . . . Good deal of conventional nonsense along with effective spectacle . . ."—Howard Barnes, N. Y. HERALD TRIBUNE

"... Excellent . . . Rousing, swashbuckling, eminently satisfying entertainment . . . Moves with gusto and abandon under Henry King's vigorous direction . . . Jesse James' exploits, whether as a hero or scoundrel, legendary or otherwise, make swell screen entertainment . . ."—William Bouhnel, N. Y. WORLD-TELEGRAM

"... 1939's super Western . . . Moves every minute . . . Henry King has directed with a deep feeling for the plot and a keen sympathy for his players . . . Right good movie . . ."—Irene Thirer, N. Y. POST

"... Lot of exciting movie . . . Super-super-super Western with hard-rind', straight-shootin', great gobs of gorgeous technicolor and something doing every minute . . . May not be precise history, but it is action melodrama in the best sense of the word . . ."—H. T. M., PHILADELPHIA EVENING LEDGER

ZAZA
(Paramount)

"... Handsome and somewhat studied resurrection of a period piece . . . Stuff of Zaza would have little dramatic or emotional conviction today . . . Thin fabric for screen tragedy . . ."—Howard Barnes, N. Y. HERALD TRIBUNE

"... Talking a great passion rather than living it . . . Unreal stretches . . ."—Archer Winsten, N. Y. POST

"... An air of mustiness clings to romance of an earlier day . . . A minor Paramount success . . ."—Andrew R. Kelley, WASHINGTON TIMES

"... Old stuff, none too well rehashed . . ."—G. G., PHILADELPHIA EVENING LEDGER

"... Fails to give the old meller either conviction or life . . . In a fine array of Merry Widow hats, birds of paradise, polka-dot veils and 18-inch waistline costumes, Claudette flirts, sings, loves and suffers . . ."—Elise Finn, PHILADELPHIA RECORD

PARIS HONEYMOON
(Paramount)

"... Fluffy and carefree . . . Light force that has to be heavily upholstered with gags to cover the conventional feature time . . ."—Andrew R. Kelley, WASHINGTON TIMES

"... Played in a mirthful, musical manner . . . Bing Crosby has his own peculiar brand of nonchalance that seems to make himself, and his audience, at home in any setting or script . . ."—Rob Reel, CHICAGO AMERICAN

"... Enough songs to sing, enough action to keep Bing busy and a chance to reassert the comedy talent he proved in 'Sing, You Sinners' . . ."—Elise Finn, PHILADELPHIA RECORD

"... Bing ambles through with complete affability . . . Bit of stuff that is not quite up to 'Sing, You Sinners' . . . Plenty of chuckles . . . Francis Glaub has a flair for comedy that really deserves better opportunities . . ."—Gillie Wood, PHILADELPHIA EVENING LEDGER

STAND UP AND FIGHT
(M-G-M)

"... Grippingly narrated, splendidly acted and provided with an entirely authentic background . . . One of the season's top-notch cinema . . ."—Robert S. O'Neill, WASHINGTON TIMES

"... Fights, shouts, and good, hard-drinking, two-fisted brews . . . Chalk another hit up to Director W. S. Van Dyke II . . . Wildly turbulent tale . . . Urgently recommended . . ."—W. Ward Marsh, CLEVELAND PLAIN DEALER

"... Defiant answer to those who have called Robert Taylor a softie . . ."—Elise Finn, PHILADELPHIA RECORD

SON OF FRANKENSTEIN
(Paramount)

"... First-class manufactured hokum, and grade A chills and thrills celluloid . . . Will delight those who like to be frightened . . ."—Andrew R. Kelley, WASHINGTON TIMES

"... Good cost makes this wild Frankensteins tale plausible enough to hold your interest . . . Holding a very high pitch of excitement . . ."—W. Ward Marsh, CLEVELAND PLAIN DEALER

"... Stuff as nightmares are made of—but completely absorbing nightmares! . . ."—Rob Reel, CHICAGO AMERICAN

"... More amusing than chilling . . . Veritable picnic with thunder, lightning, gadgets, switches, sliding panels, secret passages, sepulchres and spoons . . ."—Elise Finn, PHILADELPHIA RECORD

THEY MADE ME A CRIMINAL
(Warner Bros.)

"... Generous cast and on the whole an amble production have been flatteringly assembled about Mr. Garfield's ingratiating personality . . . Better-than-average workout for a rising star . . ."—B. R. C., NEW YORK TIMES

"... John Garfield makes good all the high promise of that first film job . . . Solid virtues of excitement and suspense . . ."—Howard Barnes, N. Y. HERALD TRIBUNE

"... Good . . . Mr. Garfield takes a purely commonplace characterization and by sheer force lifts an equally stereotyped piece of hokum into entertainment that is lively, engaging, and reasonably satisfying . . ."—William Bochneil, N. Y. WORLD-TELEGRAM

"... Punch-packed entertainment value . . . Highly exciting Plentifully amusing . . ."—Irene Thirer, NEW YORK POST

BOARD'S ALLIED MEETING
(Continued from Page 1)

The Government has met these moves resolutely and has proceeded with the preparation of the case for trial.

The Government has acted in reliance on the good faith of the exhibitors who flooded its docket with their complaints . . . Woe betide the exhibitors if they play loose and fast with the Department of Justice. It will never again give heed to their cries; and, if the Government fails in this action, it will not be long until the air will again be rent by their wailing.

While tremendous gains have been made, and victory for Allied's policies is in sight, a vast amount of work remains to be done.

It is inevitable that, in addition to the broad remedial measures demanded by the Government and sponsored by the public, some form of arbitration will be set up for disputes which may arise in the future. This will call for intelligent and effective organization.
WINGS OF THE NAVY . . . Both the movie producers and the government ostensibly agree that airplanes should be the vogue of the day. A veritable cycle of air pictures seems to have blown in coincident with the government's avowed intention to give fledgling pilots wings. This time, as if to balance the sheet, the Navy comes in for its due. George Brent and John Payne play two brothers who love one girl and have one duty—the Navy air force. In a series of sequences, all become enmeshed in near tragedy, but eventually the complications are solved happily. Olivia de Havilland is the girl. Frank McHugh, John Litel, and Victor Jory also in cast.

NORTH OF SHANGHAI. With China the center of hostilities and making headlines, Columbia has capitalized upon the Oriental war to show how we obtain our accounts of a modern war by press and picture. These, however, are incidental to an action yarn that features adventure, love, counter-plot, intrigue, and gore. Although in different branches of news gathering, a newsreel man and a newspaper gal combine their efforts to frustrate the enemy from effecting the destruction of the metropolis Shanghai. Eventually they continue their combination in matrimony. James Craig, a newcomer, Betty Furness and Keye Luke adorn this Columbia production.
TORCHY BLANE IN CHINATOWN — Wonder if Torchy Blane could have been a tomboy once upon a time? Anyhow, for a single girl reporter, she manages to get into more scrapes, more misadventures than a regiment of men. Luckily, though, she has her big, hulking boy friend to assist her with his brown, if not his brains, in those hair-raising situations. For a change of scenery, Torchy this times meanders thru Chinatown with murder, blackmail, wild chases, before she lets up. It’s Glenda Farrell again as Torchy, and again she drives her dumb detective beau, Barton MacLane, nearly frantic. Tom Kennedy, Henry O’Neill, Patric Knowles are also in this Warner Bros. release.

TOPPER TAKES A TRIP — Poor, innocent, timid Topper! A ghostly pair from the Great Beyond succeed in disrupting the serene, staid existence of his family life and drive his wife to the divorce court. In an effort to redeem herself, the ectoplasmic Mrs. Kerby has Topper in many a pickle before the happy ending. This “Topper” sequel again casts Roland Young, Constance Bennett, Billie Burke and the trick photography. A United Artists picture produced by Hal Roach.
THE FINEST of Everything in Equipment
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JACOB CLINTON, fire marshall, has clamped down on the Quartette Club, 2711 Germantown Avenue, where a series of 22 German double feature shows have been scheduled. The Club wants to operate with a temporary booth. Clinton advised them that they would be required to obey all regulations placed upon theaters. "These people," the fire marshall said, "are setting themselves up in business that is competitive to established theaters. They cannot be allowed to operate for 22 performances with a cheaply equipped temporary booth, while regular movie houses must adopt all safety precautions at great expense." For which, we are sure, the theatre owners of this town will applaud Mr. Clinton! The Homburg-Brown German Line is planning a showing of the Olympic pictures at the Penn A.C., early in February. These are the films brought over by LEBY REIFENSTAH, reputedly Hitler's girlfriend; LEO POSEL has asked bids for a new $50,000 house at Castor and Tyson Aves. DAVID SUPowitz will architect. Although it has been reported that Warners renewed their lease on the Fox for five years from next August, we are told that AL BOYD's approval is required before the deal is official. This could not be confirmed. WB also renewed their lease on the Rexy South St. spot; JIM CLARK and TED SCHLANGER are co-chairmen of the United Campaign Theatre and Radio Div.; Colored projectionists from Local 301A have replaced white operators in the Colonial and Ideal. The new Allied unit here has written all exchanges asking that independent exhibitors be consulted before they make up the city's clearance schedule with WB Theatres. The following group attended the Allied Board meeting in Washington last week: MORRIS WAX, delegate; HARRY FRIED and EDWARD B. GREGORY, alternate delegates; SID SAMUELSON, DAVID MILGRAM, RAY SCHWARTZ, DAVID SHAPIRO, MIKE FELT, DAVID YAFFE, TILLY GRISBORD, UMPTO sec'y, denies report that she is to be married in June; STANLEY CHASE was upped from the local Paramount adv'g dept. to the foreign dept. in N.Y. The Universal exchange is being remodelled and air conditioned. Variety Club Auxiliary is sponsoring a stage and screen show at Fox's, Sunday evening (20th). Proceeds go to various charitable causes. MRS. CHAS. ZAGRANS and MRS. CECILIA CHARLOP are co-chairwomen of the show committee. MEL KOFF weds HANNA RESNICK on Sunday; HARRY SLATKO is operating the Douglas; DAVID SHAPIRO sold the Admiral to FRED GLADECK, son-in-law of BOB LYNCH; JEFF GEORGE FELT died last Saturday; OKKIE NEULFEILD and KATHIE CASE are so-o-o happy again! BEN SCHINDLER, DAVID MILGRAM, BOB LYNCH and DAVID SHAPIRO are among the Florida-bound folk these days.

Short Subjects from Philadelphia
By "Jay"

Independent Exhibitors, Allied's New England affiliate, will hold its annual meeting Tuesday, January 31st according to business manager ART HOWARD. It is going to be an all day affair with most of the events taking place at the Hotel Statler. A F. MYERS is scheduled to speak. It promises to be the biggest gathering of independent exhibitors yet. As per rumor last issue SYDNEY SOLOMON has been named the new manager of the Kenmore Theatre. The MORS & ROTHENBERG anti-trust suit is still wallowing among a maze of detail. ROSS CROPPER, branch manager for RKO, has been called upon to testify. The Magnet Theater in Claremont, New Hampshire, has a $50,000 fire last Sunday morning. Two alarms were sound ed as the fire swept the building. It started in the basement of the theater but the cause has not been determined. PERLEY LAVELL, assistant manager, suffered severe lacerations of the hands. GEORGE KRASKA has another hit on his hands at the Fine Arts Theater. "Grand Illusion" is now in its third week. Interstate Theaters, headed by EDDIE ANSIN and HAROLD STONEMAN, is one of the most progressive theater circuits in the country. Most of their theaters have a playroom in the basement for their employees and a rest period is allowed each. And they certainly are getting the goodwill of their employees. FLOYD L. BELL, former publicity head for the Metropolitan Theater, is directing the New England Sportsmen's Show at Mechanics Building for nine days starting February 1st. BART ANGER takes the cake as the best dressed correspondent in the district. The Massachusetts legislature is so swamped with bills that a list of bills presented is not ready yet. Ask BRAD to tell you about the man who did some hunting on the other day—to quote him "he shot a spuce partridge WHO was perched on a tree about 150 yards away." Sounds impossible in more ways than one.

What happened to the fifteen million answers the film distributors were going to receive in the Movie Quiz? Just another colossal overstatement! HARRY MARTIN has been named president of the Cinema Club and the Club will hold forth at the Cocoanut Grove on March 19th. No test yet on the validity of Bank Night. The Middleback case has been postponed according to GEORGE RYAN.

FRANK LYDON is still struggling along but is extremely happy because his health is much better. What good is big boxoffice without good health? JOE COHEN supplied all the candy at a recent Warners preview. BILL MCLAUGHLIN is mighty proud of his son who is a star guard on the Stoneham High hockey team. ADOLPH BENDSLEY, FRANK PERRY and DICK RUBIN are on the nominating committee for Independent Exhibitors. Looks as if NATE YAMINS will be renominated as President.
...and now for the FACTS!

No other form of advertising can stand comparison with the dramatic, forceful, visual PREVUE Trailer on your screen because—

The Prevue has the lowest cost per ticket sold of any advertising medium in the field.

The Prevue gives you one hundred percent coverage at every performance.

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A DISCUSSION

We were engaged the other day in a very interesting discourse on the general subject: What's Wrong—and Right—with Picture Business. The party of the second port was a gentleman who has had a lengthy and wide experience in every branch of the industry, from theatre manager twenty-eight years ago to major film executive today, with detours into state rights distribution and advertising on his way up. An exchange of compliments at the outset undoubtedly went far to make us more tolerant of each other's opinions. We told him that he stood in the front rank of intelligent and progressive film executives. He remarked that while he regarded many of our editorials as "screwy", he always read FILM BULLETIN and found it "provocative and stimulating." From that point on it was every man for himself.

"How," he asked, "can you complain about a system of production and distribution that brings forth pictures like 'Idiot's Delight', 'Gunga Din', 'You Can't Take It With You', 'Jesse James', 'Boystown', 'A Man To Remember', 'Four Daughters', or the Deanna Durbin pictures? And I'm only thinking of recent films still fresh in my mind!"

"They are fine productions," we naturally agreed. "But how about stuff like 'Beauty For the Asking', 'Meet the Girls', 'Speed To Burn', 'Personal Secretary', 'Rood Demon', 'Touchdown Army' (or was it Navy?), 'Burn 'Em Up O'Connor'—to mention a small fraction of the number like them I could list in ten minutes?"

He came back with this old one, calculated usually to stop anyone critical of Hollywood's accomplishments: "They all can't be good. You don't seriously believe that any producer wants to make a bad picture, do you?"

The question was obviously intended to make our face flush for shame if we harbored the thought. The reply was, "No," and he was relieved—for the moment. "We do not believe that any producer wants to make a bad picture—but we seriously maintain that, with the sole exception of United Artists, whose independent setup is unique, the major producers do DELIBERATELY place in production pictures which every grain of experience and common sense tells them are destined to be artistic and boxoffice failures.

"Call them program pictures or call them quickies. They are actually 'Commitment' pictures, made merely to consume the exhibitor's playing time. They waste time, talent and much money. They degrade Hollywood, discourage exhibitors and disgust the public!"

We seemed to have forgotten that this started out as a discussion and not an oration. The gentleman across the desk shouted, "Whoa, whoa! Please remember I'm a film man, not a wild-eyed independent exhibitor. Frankly, there is some truth in what you say. Every sensible film executive admits it confidentially. But what can be done to correct the situation?"

"Do you merely want to take a shot in the arm, or do you want a cure?" we asked him. "Read again some of those editorials you called 'screwy', about the effects of compulsory block booking and the operation of huge theatre chains by film companies. If you are sincerely seeking the formula that will restore good health to this great art-industry we both work for, you will find the answer there."

MO WAX
"MADE FOR EACH OTHER" WILL APPEAL TO WOMEN

Rates • • • — generally

Hollywood Preview

United Artists (Selznick-International)
85 Minutes

Directed by John Cromwell

This poignant, touching comedy-drama of young married love is very much a woman's picture and will derive the bulk of its support from that contingent. Most men will find it a bit slow and may be annoyed at the slow-thinking, bashful Mr. Milquetoast character created by James Stewart. On the other hand, the story is believable and human, sentimental, but definitely entertaining. There is novelty in the fact that this is Carole Lombard's first dramatic role in a long time. The melodramatic climax wherein serum is flown in a raging storm has caused considerable local comment — pro and con. Personally we feel it put vitality into the script to such a degree that it adequately offsets any complaint that it is "corny." Deluxers and neighborhood houses will do good business. Action houses will get weakest returns.

James Stewart, a struggling young lawyer, marries Carole Lombard after a courtship of less than a day. Financial complications bring the pair, in addition to the presence in the household of Lucille Watson, Stewart's mother. Further difficulties ensue with the arrival of a child and a cut in salary from Stewart's boss, Charles Coburn. On the brink of separation, everyone concerned is brought to his senses when the child becomes seriously ill from pneumonia requiring financial aid from Coburn and the realization by Watson that she has become pretty much of a pest.

Miss Lombard does herself proud in the dramatic role. Charles Coburn is outstanding as the president of the firm. Miss Watson is excellent, as are Eddie Quillan, Alma Kruger, Esther Dale and Louise Beavers. Mr. Stewart does what he is supposed to do very well—but it is a most unimpressive type of character.

Cromwell's sensitive megaphoning makes many moments touching.

AD TIPS: Plug this as Carole's first dramatic role. Sell the heart interest story.

HANNA (Hollywood)

'TAILSPIN' JUST ANOTHER AVIATION PICTURE!

Rates • • on cast

Hollywood Preview

20th Century-Fox
83 Minutes
Alice Faye, Constance Bennett, Nancy Kelly, Joan Davis, Charles Farrell, Jane Wyman, Kane Richmond, Wally Vernon, Joan Valerie, Edward Norris, Anthony Hughes, Harry Davenport, Mary Garvan, Harry Rosenthal, Irving Bacon, Sam Hayas.

Directed by Roy Del Ruth

TAILSPIN, like most recent air dramas, wallows around for several reels trying to tell a story between flying shots, but never quite succeeds. Now and then a few good air scenes obscure the inonities of the plot and the audience is temporarily distracted from the boring activities of the players. The story of TAILSPIN is a combination of all air yarns that have preceded it and those that are likely to come. In this case, however, such gorgeous gals as Alice Faye, Nancy Kelly and Connie Bennett get the leaking oil on their faces instead of the Gables and Flynn's who heretofore have been called upon to accomplish this cinematic feat. The story of this one gets nowhere, except to permit some of the girls to die gloriously and those who are left to indulge in some rip snortin' histrionics. This will get by on names and exploitation, but it is time Hollywood called a halt to the aviation cycle.

Alice Faye and Joan Davis are poor, but honest, girl aviators, who go to Cleveland for the races. Here they meet their friends—who, like themselves, profess an undying interest in aviation. They all tuck their pennies away in banks to build and then demolish planes in competition. Constance Bennett, a wealthy heiress, arrives on the scene with three tip-top planes. The gals resent the intrusion. After Jane Wyman is hurt, Eddie Norris killed and Nancy Kelly has completed a suicidal plunge, Miss Bennett walks out of the Powder Puff race to make heroine Alice Faye the winner. Some sort of romantic conflict between Faye and Bennett over Kane Richmond is suggested, but it is too obscured to mean anything.

Performances are only fair. Neither Faye nor Bennett is seen advantageously. Nancy Kelly has one rather nice scene, but it is too long. Joan Davis utters some very unflattering lines and poor Charlie Farrell does only a bit. Kane Richmond is stiff. Edward Norris does his usual good work, but Wally Vernon struggles with poor lines.

Roy Del Ruth's direction doesn't help the confused script much.

HANNA (Hollywood)

'BEAUTY FOR THE ASKING' WEAK DUALLER

Rates •

Hollywood Preview

RKO
64 Minutes

Directed by Glenn Tryon

This is a trite bit of filmmaking potently labeled "quickie." Story is a jumpy, confused affair, holding little interest for any type of filmgoer. Cost appears to disadvantage, for, with few exceptions, the players have been given roles entirely unsuited to their personalities. Film is secondary dual material only—and very poor in that category.

Lucille Ball, inventor of a new beauty cream, is halted by Patric Knowles, who marries Frieda Inescort for her money. Ball interests Donald Woods, an advertising man, in the preparation. He secures financing which comes from Miss Inescort, who is anxious to create a position for her husband. The business booms and their constant association brings Ball and Knowles together again. He is revealed as the "heel" supreme, loses both Misses Ball and Inescort to the joy of Donald Woods, who finally wins Lucille's love.

Lucille Ball is very much at ease in her part, but this is hardly the type of story to be handed a player for whom the studio reportedly has big plans. Knowles was very foolish to accept such an unbecoming role—particularly in view of his work in "Storm Over Bengal." Donald Woods is fair. Lovely Frieda Inescort who is anything but a clinging vine, struggles against odds to make her character believable.

Tryon's direction is routine.

HANNA (Hollywood)

(All Reviews on Page 6)
What Do Exhibitors Think . . . .  
about the Majors' Trade Practice Proposals

A FILM BULLETIN POLL

MAJORITY REJECT MANY OF 16 POINTS

Because they are most directly concerned, and because their acquiescence is necessary if the program is to achieve ultimate success, FILM BULLETIN queried a cross-section of independent exhibitors throughout the nation on the subject of the major distributors' trade practice reform proposals. The answers should be enlightening to the distributors and exhibitor leaders who have given much of their time and energy in recent months to evolve an acceptable program.

We mailed each participant in the Poll an analysis of the proposals contained in the original draft. Each point was stripped of legal phraseology and reduced to simple, every man's language. We presented our own interpretation of the manner in which each point would operate in practice. The exhibitor was asked the simple question: "WHAT DO YOU THINK OF THE DISTRIBUTORS' 16-POINT PROGRAM OF REFORMS?"

The Poll covered theatremen in twenty-four widely divergent States. Answers were received from eighteen States: Maryland, Wisconsin, Tennessee, Indiana, Washington, Mississippi, Connecticut, Kentucky, Ohio, Pennsylvania, North Carolina, Illinois, Massachusetts, South Carolina, Michigan, New York, California and New Jersey.

Since the question could hardly be answered by a direct "yes" or "no", there is no means of computing a definite result in totals or percentages. However, only 15.7% of the replies approved the distributors' program IN TOTO, while 42.1% suggested they be tossed out completely—although a majority of the latter proceeded to qualify their rejections by citing the particular points they regarded as worthless. The others analyzed the proposals individually, approving some, discarding others.

Following are excerpts from a representative group drawn at random from the replies. In many cases the exhibitors requested that their names be withheld from publication. Those of which such are quoted here will be designated only by the State in which the exhibitor operates.

FROM THE ANSWERS

The 20% cancellation is okay, but the ten days notice does not give enough time to catch the reviews . . . At the time of selling the Producers should give definite information as to stories, cast and director. This obtained years ago, but we know why it was abandoned—any substitution could be cancelled . . . Preferred playing time is okay, if not too many . . . Agree with your summary that Clause 5 is too ambiguous . . . The producer should absorb the score charge . . . Clause 8 is acceptable . . . We need a contract the layman can understand; short form and not so many hidden clauses . . . Clause 13 means nothing . . . No arbitration if the boards are to be packed as they were under the N. R. A. . . . Clause 16 is okay in my situation.

A. E. HANCOCK, Columbia Theatre, Columbia City, Indiana

The distributors' proposals are not worthy of consideration.

S. D. LEE, Winchester, Kentucky

I think the reforms have much room for improvement, but at least this is a start in the right direction.

A. J. GEHRMAN, Parkway Theatre, Greenwood, Wisconsin

As a whole, the distributors have not offered a single concession. They have, in new and fancy wording gotten up by some of their smart lawyers, who were probably responsible for the wording of the present impossible-to-understand contract, restated the terms of the present contract. They have re-worded this so as to make it appear that they are really making concessions. You can take the sixteen points one by one and you will not find one that concedes . . . (Continued on next page)
a single feature that any of the more powerful chains cannot get the
 distributors to agree to even under the present contract. Take any
 one of the sixteen points and you will find a loophole for the dis-
 tributor to get out . . . For instance the first point. The exhibitor
 must give the distributor notice of cancellation within ten days after
 mailing of availability. There should also be some requirements that
 the distributor mail out availabilities at regular times. On one occa-
 sion last year I went over sixty days without an availability sheet
 from any of the majors. On the present year’s contract I went for five
 months without an availability sheet and then had to write for one . . .
 In my opinion the committee should reject the list entirely, then
 appoint a committee to draft a list of demands on the distributors,
 covering all points. If the distributors do not agree to these demands,
 then throw the whole thing out the window and let the Federal Courts
 handle the matter.

 (TENNESSEE)

 Cancellation privilege should apply to number of pictures sold,
 not on number offered . . . Distributors should list stars or stories,
 not numbers . . . Shorts should be offered only after feature deal is
 approved . . . The word availability should mean national release date,
 unless written in the contract. Exhibitor should be able to demand
 playdate not later than sixty days after release . . . Any agreement
 that is subject to arbitration gives the distributor all the way because
 he has more power to rule in nearly all cases, so all points should be
 clear in their meaning and cover well.

 C. H. COLLIER, Globe Theatre,
 Drew, Mississippi

 I read your analysis of the sixteen-point program with great
 interest. Your comments thereon seemed to the point in every in-
 stance. I do not feel that we exhibitors can deny that the proposals
 do represent concessions to us, though naturally we would have liked
 to have even greater ones . . . The only real complaint that we here
 have is that our film prices are too high. We have no clearance prob-
 lems, no shorts are forced on us, and our cancellation privileges are
 all that we can reasonably hope for. As a solution to the price situa-
 tion I haven’t even figured out a plan that is acceptable to myself.
 But least of all do I feel that we exhibitors should call in the Gov-
 ernment to work out our problems for us.

 MELODIAN THEATRE, Cheney, Washington

 The entire sixteen-point program is too vague and cloaked in
 legal language for a poor “illiterate” exhibitor to understand. It
 appears to me that there are too many “ifs”, “ands” and “buts” in
 the draft. If we’re going to get something, why doesn’t the pact
 say so, instead of leaving us out on a limb trying to decide whether
 we have been given something or whether we haven’t.

 (WISCONSIN)

 I say, “Let’s try it!” Your analysis is well put, but if the pro-
 gram is adopted, I feel a great step will have been made in the right
 direction. However, I believe no instrument can or will be devised to
 force either group to a better understanding, or appreciation, of the
 other’s demands. Individual contracts and negotiations cannot be
 supplanted for long by agreements augmented by direct or indirect
 appeal to legislation or litigation.

 RAY ROWE, State Senator, N. C.
 Pender Theatre, Burgaw, North Carolina

 When there are two theatres in the same neighborhood, one
 independent and one chain owned, both charging same admission
 prices, pictures should become available for both theatres at the same
 time. This should be added to the other sixteen points.

 U. HALLINGSWORTH, Capitol Theatre,
 Capitol Heights, Maryland

 Unless the distributor changes his practices so that the independ-
 ent will receive some small consideration in their dealings, we will
 soon have Federal and State laws which will hamper both branches
 of the industry. I hate to see Government regulation of the industry,
 but myself and thousands of other small independents will be forced
 to clamor for it or be ground under by the distributors or the large
 chains . . . I think much of the proposed program is good, but needs
 further clarification. Particularly, we should not be forced to over-
 buy shorts, newreels and trailers. Pictures should be sold solely by
 title, name of star or name of producer. I also think the distributor
 in each contract should make the pictures available to the exhibitor
 within a definite number of days after release, or give the exhibitor
 the right to cancel some . . . I sincerely hope that in these negotia-
 tions a satisfactory agreement can be reached whereby the exhibitor
 will be helped, but the distributor will not be materially hurt.

 C. O. SHULER, Edgefield Theatre,
 Edgefield, South Carolina

 I don’t believe that Clause 6 is strong enough. In my dealings
 with the distributors I have been compelled to take short subjects.
 Right now, when I don’t give them dates for shorts they refuse to
 book feature pictures. I believe Clause 6 should have more teeth in
 it for the protection of the exhibitor.

 ERNEST TAMLER, Rex Theatre,
 Indianapolis, Indiana

 Na help for me in it!

 MARVEL THEATRE, Marvel, Alabama

 All the concessions granted to the exhibitors aren’t worth the
 paper they’re written on. The distributors will continue their present
 practices regardless . . . Block booking and blind selling must be
 eliminated at any cost . . . Runs should be governed by admission
 prices, not by prices paid for pictures . . . A clause should be inserted
 that the average price paid for pictures (excluding percentage pic-
 tures) should not exceed the average price contracted for.

 (CONNECTICUT)
BORIS KARLOFF
as
Detective James Lee Wong in
"The MYSTERY of Mr. WONG"
Directed by WILLIAM NIGH
Screenplay by SCOTT DARLING
Based on the Collier's Magazine story by Hugh Wiley

FAY WRAY
in
"NAVY SECRETS"
Directed by HOWARD BREThERTON
Screenplay by HARVEY GATES
From the original Cosmopolitan Magazine story by Steve Fisher

RALPH BELLAMY
in
"LITTLE PAL"
Former Title
"The HEALER"
with
MICKEY ROONEY
Directed by REGINALD BARKER
Adaptation by JAMES KNOX MILLEN and JOHN GOODRICH
Continuity by GEORGE WAGGNER
Suggested by the novel by ROBERT HERRICK

JACKIE COOPER
in
"STREETS OF NEW YORK"
Screenplay by ROBERT ANDREWS
'STAGECOACH' STIRRING AND EXCITING OUTDOOR DRAMA

Rates ★★ generally; more in action houses

United Artists

Hollywood Preview

Walter Wanger

92 Minutes


Directed by John Ford

This is a hit from Walter Wanger—a glorious, stirring, action-packed western — a type which may be depended upon to entertain the sophisticated audiences as well as the action fans. The story is simple and effective—a far cry from the saving-the-ranch formula, as well as a relief from the cumbersome type of plot which characterizes the average Epic Western. Production is first rate and the camera handled by Bert Glennon captures some magnificent and thrilling shots. Cost, while not blessed with top names, is uniformly excellent. Critical praise and favorable word-of-mouth advertising will bring this generally good grosses. Action houses will get top returns.

Story follows the Grand Hotel pattern, taking place aboard a stage coach bound from one Arizona village to another. Aboard are Claire Trevor, a deported tramp; John Wayne, an outlaw, John Carradine, a gambler; Thomas Mitchell, a drugged doctor, Louise Platt, an expectant mother going to join her soldier husband; Berton Churchill, a banker abscinding with some money, and Donald Meek, a timid whiskey salesman. The driver is Andy Devine, who is accompanied by George Bancroft, the local sheriff. Word comes of impending trouble with an Indian tribe. During the perilous trip, Trevor and Wayne find love as mutual social outcasts; Miss Platt's baby is born; Carradine is killed by an Indian's bullet and Meek is seriously injured in the encounter. The trip is completed and Bancroft gives Wayne an opportunity to square his debt with the men responsible for the deaths of his brother and father — then sets him free to take Miss Trevor across the border to his ranch. Churchill is apprehended and Miss Platt happily joins her husband.

The cast is one of the best assembled in many months. Outstanding is Thomas Mitchell's superb portrayal of the rum-soaked doctor—a characterization highlighted by a magnificent scene wherein he sobers himself to attend the mother. Miss Trevor is excellent. John Wayne's presence will not help the boxoffice, but he makes his role a sincere and believable one. Andy Devine capably carries the comedy. George Bancroft hits a lighter note than usual to him and creates an affable, sympathetic character. Louise Platt, John Carradine, Donald Meek, Berton Churchill and Tim Holt head the large supporting cast in excellent fashion.

John Ford's direction has successfully captured the sweeping, vital qualities of the story, rendering them more impressive by the intimacy with which he shades the personal and human aspects. Particularly effective are the scenes which introduce and establish the characters of the passengers.

AD TIPS: Sell John Ford as one of the great directors. Feature the human qualities of the story above the cast.

HANNA (Hollywood)

'CAFE SOCIETY' SOME LAUGHS IN FORMULA STORY

Rates ★★ generally

Paramount

Hollywood Preview

83 Minutes

Madeleine Carroll, Fred MacMurray, Shirley Rees, Claude Gillingwater, Jessie Ralph, Ahmy Joslyn, Paul Hurst, Dan Alvarado, Cupid Ainsworth, Mary Parker, Robert Emmett Keane, Hilda Plowright.

Directed by W. H. Griffith

Despite its frequent moments of hilarious, pointed humor, this comedy-drama has many dull spots. Further, it bears too marked a resemblance to previous rich girl-poor man stories. The title suggests a sort of expose of the highly publicized Cafe Society, but actually it only hovers around the edge of this theme, revealing little of their activities. Performances are excellent; so are direction and production. Possibly further editing will speed up proceedings to bring the laughs closer together. It is passable entertainment for more sophisticated audiences. Family houses and action spots will not welcome it.

Madeleine Carroll is a wealthy young girl who, in order to return to Page 1, marries a struggling reporter, Fred MacMurray. Claude Gillingwater, her grandfather, urges MacMurray not to leave her immediately, but pretend that their romance is a happy one. They run around together with various complications, MacMurray trying to tame her. Not until Carroll becomes jealous of Shirley Ross is this finally successful.

Allu and Jolson take their honors with a cleverly characterized portrayal of a society columnist. Miss Carroll is beautiful and MacMurray an able stooge. Shirley Ross does well with her sympathetic role. Gillingwater and Jessie Ralph score as the peppery oldsters.

Direction by W. H. Griffith gets off to a rousing start, but bogs down when the script goes formula.

AD TIPS: Ballyhoo this as an expose of the people who live in the newspaper columns — who would rather see their names in print than eat!

HANNA (Hollywood)

'TORCHY BLANE IN CHINATOWN' AMUSING PROGRAMMER

Rates ★★ as dualler

Warner

59 Minutes

Glenda Farrell, Barton MacLane, Tom Kennedy, Patric Knowles, Henry O'Neill, James Stephen- san, Janet Shaw, Anderson Lawlor, Frank Shan- nan.

Directed by William Beaudine

This is the seventh of the "Torchy Blane" pictures, a series produced on a modest budget and, apparently, designed to serve as entertaining program fillers. Torchy's current adventures, few of which actually take place in Chinatown, will prove moderately diverting film fare for action and mystery fans — others may become restless during its hour-long unreeling.

Long identified with the role of the demon girl-reporter, Glenda Farrell acts the role in her usual breezy, glib-tongued style and Barton MacLane gives his customary reliable portrayal of the slower-thinking detective, Steve McBride.

Their adventures and mishaps while endeavoring to solve a series of mysterious murders are frequently amusing and occasionally exciting. Threats of death, written in Chinese, are being sent to three exporters who have smuggled rare jade tablets out of the Orient. Although closely guarded by MacBride and his henchmen, two of the recipients of the death notes are apparently murdered and the third disappears. A rich youth is next frightened that his romance is a happy one. They run around together with various complications, MacBride trying to tame her. Not until marine manned by detectives rises to the rescue and nab the extortionists — whose identity should surprise even mystery addicts. The submarine, of course, was Torchy's idea and she again shows up the police department and its slower methods.

Little or no help is given either the script or the laugh department by the hopelessly feeble attempts at comedy supplied by Tom Kennedy as MacBride's assistant — a blundering and dim-witted cop who would never be tolerated in an actual detective bureau. William Beaudine's fast direction is well-suited to these mystery programmers.

AD TIPS: Concentrate on Farrell and Mac- Lane. Dress up the lobby and front with Chinese decorations.

LEYENDECKER
'ST. LOUIS BLUES' FAIR-PLUS MUSICAL
Rates • • • generally on cast and title

Hollywood Preview

Paramount
85 Minutes
Directed by Raoul Walsh.

This Paramount musical has some moments of charm in both song and story divisions. It does not move fast enough, yet its leisurely pace is quite pleasant. However, ST. LOUIS BLUES will probably disappoint many people who anticipate the type of gaudy, rollicking musical connote by the title. Under any other title, this would have proved satisfying fare; as ST. LOUIS BLUES, it is a letdown. The title and Dorothy Lamour should get good grasses in most spots.

Lamour, a phony picture star, has been guided to fame by Jerome Cowan, who has palmed her off on the public as a South Sea Islander wearing sarongs. She endeavors to prove she can do something else, so during a flood she sneaks off the train and finds herself a member of a Mississippi Show Boat troupe, run by Lloyd Nolan and Jessie Ralph. She attempts to convince him that she can sing, but only succeeds when her voice is instrumental in releasing them from prison after a free-for-all fight. She goes over with the audience and Nolan has great plans for her. Meanwhile, Cowan is attempting to track her down to hold her to a contract. This causes slight complications in the romance between Lamour and Nolan, but it is eventually ironed out and the indications are that Cowan will be removed from the scene.

Miss Lamour is excellent displaying both her voice and acting ability to advantage. Lloyd Nolan walked into this role after it had been turned down by George Raft. He endows it with a sincerity of reading and an effortless characterization which should boost his stock considerably. However, he is not the romantic type. Tito Guizar wabbles a few tunes and carries on an amusing romance with newcomer Mary Parker. Jessie Ralph clicks as the beer drinking, cigar-smoking old river woman. Dusky Maxine Sullivan socks over the title song as well as one or two other selections. Cliff Nazarro—he of the double talk—gets some laughs.

Raoul Walsh’s megaphonings is a relief from the usual handling of the filmusical. No straining or forcing is evident. This technique is not altogether satisfying, however, because some potentially strong scenes are played down too much. An orchid is due Walsh for his deft handling of the scene in which Miss Sullivan and the Hall Johnson choir combine to warble the title song.

AD TIPS: Sell the title and Lamour.

HANNA (Hollywood)

'FISHERMAN'S WHARF' CHARMING BOBBY BREEN VEHICLE
Rates • • • where Breen draws; less elsewhere

Hollywood Preview

RKO
(Sal Lesser)
72 Minutes
Bobby Breen, Leo Carillo, Henry Armetta, Lee Patrick, Rosina Galli, Tommy Bupp, Sticker the Seal.
Directed by Bernard Vorhaus.

Only the slightest thread holds this picture together, but FISHERMAN'S WHARF is one of those rare pictures which under any other title, have not seen vitally important. More than compensating for the fragility of the yarn is the manner in which the charm and atmosphere of San Francisco's historic Fisherman's Wharf has been captured. Add to this some effective acting by a capable cast, quite a few lovely musical moments and you have the reasons why FISHERMAN'S WHARF is entertaining and thoroughly delightful—in many ways superior to preceding Bobby Breen vehicles. Boxoffice grasses will be good where the lad is popular. Elsewhere this is an above average dualler.

Bobby is the son of Leo Carillo, one of the many simple fishermen along the San Fran-
cisco water front. Because Lee Patrick, his sister-in-law, is having a hard time he invites her and her son, Tommy Bupp, to come and stay with them. They cause several complications which culminate when Bobby is made to realize that he is an orphan. He starts to run away, but is brought back by Carillo and of course Miss Patrick and Bupp are shipped home.

Breen does admirably in both his acting and singing assignments. Leo Carillo blends comedy and poignant drama to create a touching lovable character. Henry Armetta and Rosina Galli are amusing in a comedy romance. LeePatrick and Tommy Bupp are excellent. A nod to Sticker the Seal, for another sterling performance. This seal will go places if the human actors don't start objecting to his scene stealing.

Vorhaus direction makes the most of the simple story. He sustains the atmosphere admirably.

HANNA (Hollywood)

'MYSTEROUS MISS X' SERIO-COMIC WHODUNIT CLICKS
Rates • • • for neighborhood, action spots; good dualler

Republic
63 Minutes
Directed by Gus Meins.

Republic comes through with a thoroughly entertaining bit of tongue-in-cheek murder mystery. It can even be tricked up as a "horror" picture if smart exhibs make judicious use of some of the tricky ad mats shown in press book. Although it obviously was on a B budget, MYSTEROUS MISS X possesses the ingredients for popular entertainment for all classes. Cast, director and authors can all take bows. It's entertaining film fare all the way.

Michael Whalen and Chick Chandler are a couple of "ham" actors who have been playing Sherlock and Watson so long they practically believe in the parts themselves. Strand again, they wind up in small town where their bus fare runs out and they are unceremoniously dumped by an unsympathetic driver. They are just in time to help the local police department, who fall for fake Scotland Yard credentials used as "praps." They solve the mystery of who killed "John Platt" (who is murdered so early in the picture that his name is not even mentioned in the credits) and to discover who is the MYSTEROUS MISS X, a cloaked figure who committed the dastardly deed.

Whalen is in particularly good trim as the actor-turned-dick. Mary Hart, as the gal whose dad is accused of the crime; Mabel Todd, proprietress of Tank Town Hotel, and, in fact, all of the cast do their stuff in grand style. This including Don Douglas, as the murdered man's lawyer, who proves to be the "Miss X" wanted.

Gus Meins has kept things moving at a merry clip; and the yarn consistently stays in the lively comedy-thriller vein thanks to his nice direction.

PIX

(More Reviews on Page 8)
'PRIDE OF THE NAVY' ENTERTAINING NAVY YARN

Rates • • • generally

Republic
63 Minutes
Directed by Charles Lamont

Republic has a winner in this smart comedy-drama of the Navy. The shrewdly developed story is a combination of sound motion picture elements which will thoroughly entertain the average filmgoer. Production is first rate, as are the direction and the performances. Lack of strong names restricts it to secondary dual passion, but it will compare favorably with the average major companion feature.

Gordon Oliver is a Navy man working on a new type torpedo speed boat. He enlists the aid of James Dunn, who, at one time, was discharged from the service. Dunn is clever, but too cocky. To him the task is not one of service but a way to steal Oliver's girl friend, Rochelle Hudson. First tests of the boat are disastrous and because of a scuffle with Oliver, Dunn is requested to leave. He finally discovers the trouble and to vindicate himself goes ahead and builds a new ship, stealing Navy equipment at some risk to accomplish this. In an exciting climax the bomber's value is proven. Jimmy returns to the Navy and gains the affections of Miss Hudson, with the blessing of Oliver.

Dunn delivers his usual breezy performance. Miss Hudson is charming. Gordon Oliver creates a sincere impression. Horace MacMahon capably carries off the comedy. Gordon Jones and Charlotte Wynters are competent in support.

Charles Lamont's direction is smooth and fluid. He blends the comedy, dramatic and action elements expertly.

HANNA (Hollywood)

'PERSONS IN HIDING' EXCITING G-MAN STORY BY HOOVER

Rates • • • if sold by action spots; ace dueller anywhere

Paramount
69 Minutes
Directed by Louis King

From the book of the same name by G-Man J. Edgar Hoover, Paramount has turned out an exciting and engrossing melodrama with an interesting and intelligent approach to the crime problem. Yarn gets off the beaten track by recording much of the detail and method of operation by which the G-Men accomplish their sleuthings. It makes fascinating screen fare. Another novel angle is that of the ruthless woman criminal dominating the proceeding.

It gives punch and drama to what would otherwise have been a routine action opus. Production is inexpensive but adequate. Shortcomings of the nameless cast can be overcome through exploitation of the title and the Hoover tag. Where sold the film can stand on its own to good returns. Word-of-mouth advertising will help. It's tops for action houses.

Patricia Morison, a beauty operator, begins a crime career when she meets J. Carrol Naish, a small time crook who tries to hold up her boy friend. Under her supervision he gradually moves into the big time and ultimately comes to the attention of the G-Men when wealthy William Collier is kidnapped. Other members of the gang are captured in their hide-out, but Naish and Morison escape. The girl's mother has become incriminated and Morison offers to turn over Naish in return for her release. Naish, however, is picked up before she can betray him. She escapes again, but is finally apprehended because she buys a brand of an unusual and expensive perfume.

Most intriguing role is the characterization of Patricia Morison, which this new actress carries off with remarkable ease. Lynne Overman is the investigator of the case and lends authority to the part. Naish, as the dominated killer, does a finished bit of work. May Boley is her delightful self in a small role. Leona Roberts and Richard Carle enact the parents of Miss Morison to perfection.

Louis King, who has directed so many of these Paramount melodramas with splendid results, continues his excellent work. He moves this offering along at an exciting and suspenseful tempo.

AD TIPS: Sell this on Hoover's authorship. It is the authentic G-Man story. Feature the female gang leader.

HANNA (Hollywood)

'CONVICT'S CODE' POOR ACTION MELODRAMA

Rates • • • for cheap action spots

Monogram
Robert Kent, Anne Nagel, Sidney Blackmer, Victor Kilian, Nanon Willis, Maud Eburne, Ben Alexander, Pat Flaherty, Carleton Young, Howard Hickman, Joan Barclay, Harry Strong.
Directed by Lambert Hillyer

This is more than just a poor picture. It is the sort of film which arouses one's indignation at the type of Hollywood producer who could so blithely okay what would certainly have appeared even to the untrained eye as a meaningless, stupid, unintelligible and definitely entertaining script. In this case E. B. Derr is at fault—a terrific letdown from his excellent I AM A CRIMINAL. Not only is the premise of the yarn utterly ridiculous but its development is so confusing as to be impossible to follow. As for the dialogue—it ranks with the worst of this or any season. There is absolutely no reasonable excuse for such unadulterated tripe. Monogram should shelve it and Mr. Derr may well hang his head in shame. Action houses can get away with it for a day on the title.

What story one can glean from the proceedings concerns the release of Robert Kent from prison on parole. Apparently he committed no crime and is out to prove his innocence. For some mysterious reason, he is hired by Sidney Blackmer, a racketeer, who shreds his activities behind a brokerage house. For an equally inane reason, Blackmer's associate wants to bump him off. Follows much talk of Kent's determination to clear himself—

a few romantic interludes with Blackmer's sister, Anne Nagel, and all ends happily and beautifully when Blackmer is killed and clears Kent's name. Victor Kilian wades in and out as a parole officer, but his presence does nothing more than further obscure whatever the writer, John W. Krafft, was thinking about.

Performances are hopeless and the direction by Lambert Hillyer is of the 1910 vintage made of such stuff as extended close-ups of snarling gangsters and what have you. Yes, they've even included that devastating bit of business where the policeman fumbles with a hat while the audience gasps for fear he'll discover the gun hidden underneath! Oh, Mr. Derr!

HANNA (Hollywood)
COLUMBIA

Four features are filming here, two additions to the line-up being "Outside These Walls", a prison melodrama, and "Prairie Nights", a western. Wesley Ruggles, who is currently finishing his last Paramount assignment, will journey to Europe before taking up his new Columbia past. The recently acquired Clarence Budington Kelland story "Arizona" will be his first picture. No starting date or cast has been announced as yet. Columbia has closed a deal with Alexander Korda whereby the latter will assign Irving Asher to produce Columbia's quota pictures in England. Budgeted at a little more than $200,000, they will be made with an eye on the world market. First will start sometime in April. Harry Cohn has opened negotiations with story editor Sam Marx for a renewal of his contract after the latter indicated his desire to resign. Gary Cooper is being sought for the leading role in "The Gentleman From Wyoming", but it is doubtful if he will be available. Joan Blondell signed a five-year pact for two features per year. Her first will be "Good Girls Go To Paris, Too", originally set for Joan Arthur. Melyvn Douglas is slated to co-star with Blondell.

GRAND NATIONAL

Production is at a standstill here. Next to shoot is the Al Christie comedy "Everything Happens to Ann". It should be under way as we go to press. Negotiations are taking place between Phillip Krasne and G-N executives on a deal for Krasne to take over the production reins on the remainder of the Trigger Pals westerns. One has already been completed. Pact would give Krasne the Art Jarrett, Lee Powell and St. John contracts, as well as the two scripts completed for the group.

METRO-GOLDWYN-MAYER

With the exception of "Gone With the Wind", which is shooting at Selznick's own lot, there has been no new production at this plant since our last column. Five films continue shooting. Cause for considerable gossip and comment is the decision of MGM executives to shelve the Hedy Lamarr-Tracy Tracy starer—"Amer This Woman". Some say that Miss Lamarr's coining was not so far, particularly as to line reading. Others hold the opinion that Lamarr Claire was somewhat responsible. The official reason announced was that Tracy is to be allowed to fill his one-picture commitment at Fox. At any rate, the film is in the vault and there seems to be some doubt as to whether any attempt at salvage will be made. Miss Lamarr may be rushed into "Glamour Girl" with Robert Taylor as her leading man. Edgar Selwyn will debut as an MGM producer when "Maiden Voyage" and "Kid From Texas" begin filming next week. Annabella has been secured from 20th Century-Fox for the leading role in the first named. Because Street and Smith wishes to retain the radio right to its Nick Carter stories, their sale to MGM has not been completed yet despite reports to the effect. Probably some sort of compromise or financial adjustment will be reached to conclude the deal. "Madame Pompadour" and "New Moon" are two operettas being mulled over as possible Korjus vehicles. The studio appears to be highly enthusiastic over the Hungarian songbird al

though so many of us here in Hollywood were inclined to speak lightly of her debut in "The Great Waltz". The success of "Knickerbocker Holiday" in New York probably is responsible for the negotiations going on by Metro to secure the rights to "Pegleg Stuyvesant" for Wallace Beery and Mickey Rooney. "Four Girls in White" is being pre-released in some spots in the hope that it may measure up to a standards and be released as a top bracket pic. Louise Rainer is reported to have accepted a European stage offer and one is inclined to believe that this may keep her away from Hollywood for quite some time. Why this actress, recipient of two Academy Awards, should merit such disfavor both in the film city and from the public seems difficult to comprehend. "Dramatic School" did not show in a first run house locally, but was shunted off to the Wilshire area. Mickey Rooney gets solo star billing on "Huckleberry Finn". "The Yearling" has been temporarily shelved due to previous commitments of Spencer Tracy. The actor, now at 20th Century in "Stanley and Livingston", will next go into "Northwest Passage", which will start in April. You will recall that a postponement of this film from last fall was made necessary because of weather conditions. Sidney Franklin who was to have produced "Yearling" will prepare "On Borrowed Time". It has been frequently reported in Studio Size-ups that MGM was seriously interested in making some inroads into the Western field. With the exception of a few super-outdoor pictures nothing definite has been worked out along such a line. Now the idea is on the fire again as the studio negotiates with Zane Grey for film rights to certain of his stories. A few westerns from this company should be both welcome and profitable to exhibitors. Release on "Let Freedom Ring" will coincide in the keys cities with the dates of Nelson Eddy's concert tour. This picture, incidentally, elicited more than usual praise from those who viewed the recent sneak preview. Its patriotic aspect is said to be quite timely. Metro is negotiating with Paramount for Claudette Colbert to replace Myrna Loy in the contemplated "Thin Man" picture.

MONOGRAM

This studio has seen no new production since the completion of the second Mr. Wong film. Among the stories on the outfit's immediate schedule is "Murder in the Big House", the Martin Mooney yarn. Manogram expects to splurge on this one—giving it an extensive shooting schedule as well as a top name cast. An important actor is being sought for the chief role, that of a prison priest. Salary boosts have been voted both President Johnston and production head Dunlap. Former has been raised 30%; while Dunlap will be increased by more than 50% of his present stipend.

PARAMOUNT

Only newcomer here is "Some Like it Hot", the swing musical. Charles Rogers has set March 20th as his starting date for "Star Maker", the Bing Crosby film based on the life of Gus Edwards. No director has been named to succeed David Butler, who withdrew from the assignment. Two suits are giving this company some legal headaches. One comes from a group of stockholders charging former

(Continued on next page)
and present executives with mismanagement. The other discloses Walter Wenger as the plaintiff in an action demanding an accounting of the grosses on three pictures distributed for him by Paramount. The Wanger corporation is said to have received only $6,000 for these films. It is asking for $80,000 additional ... Studio is negotiating with Samuel Goldwyn for remake rights to "Aranowsky". Louise Campbell is the choice for the Helen Hayes role and this department is inclined to believe she would give the famed stage actress' best competition. This young lady has stardom written all over her ... Fritz Long, who has directed only "You and Me" during his lengthy Paramount stay, will be retired from the payroll in March. When one recalls his magnificent "Fury" for MGM, it seems regrettable to see Paramount fail to avail itself of his services. ... Should the reception to "Grecie Allen's Murder Mystery" be favorable, it may instigate a series of similar pictures. This is her last picture on her present Paramount contract. George Burns has already left the lot. ... E. H. Griffith is being sought as director for "Arc Husbands Necessary?", which will team Madeleine Carroll and Fred MacMurray for the second time ... "Beau Geste" troupe is off for an extended location stay.

**REPUBLIC**

"Mexicali Rose" (Autry) and "Mon of Conquest" are sustaining this outfit's production. The latter film is slated to get an extensive exploitation campaign which will be climax ed by road show engagements throughout the South and Southwest. Present plans call for a world premiere in Austin, Texas. Reports on the film's progress are enthusiastic to the extent that a showing of the rushes was planned for the press. Apparently Republic executives thought better of the idea when they realized doing a trifling. A "Mexicali" western will get under way on February 18—the first in some time. Illness and other assignments of stars and directors have held up production on this series. Because audience response was favorable to last season's "Call of the Yukon", and also to the fact that the studio has considerable Alaskan footage on hand, a sequel may be made for this season's program. A story is being readied for production by Armand Schaefer. Another Republic tap budgetier will be "Don Cane and the Gals". It will include special features or a Roy Rogers epic. Decision will be forthcoming shortly. This outfit has revamped its serial schedule. "Daredevils of the Red Circle", which was to finish the '38-'39 cliffhangers, will go into production March 15th. Several writers are presently busy on the script. It will be followed by "Zorro Rides Again". Player is sought by the studio for the title role in this. John Corrol, who essayed the character in a previous "Zorro" film, is now unavailable.

**RKO-RADIO**

Only new starter here is "What's a Fixer For?", which brings Lee Tracy back to Hollywood after an extended stay in London. Only three minor efforts are presently on RKO's schedule as the company still awaits the final approval of its reorganization plan—now set for February 10 ... Gregory LaCava will start his RKO deal here late this month when he begins production on "Fifth Avenue Girl" (Ginger Rogers). President Schoefer is hopeful of concluding a three-year contract with LaCava whereby the latter would function as an RKO producer-director on two pictures yearly ... Jack Hively, ex-cutter, has been given a directorial berth; first assignment to be "The Second Shot". ... Sol Lesser has ambitious plans for the next Bobby Brown opus, "Way Down South". Film will get a top budget. Script, which deals with plantation life in the pre-Civil War days, is being written by Longshan Gustes, famous colored poet, and Clarence Muse the negra director and actor ... Romantic Lord Kitcheiner will be glorified in a Herbert Wilcox film for RKO release. Titled "Kitchener of Khartoum", it will begin filming sometime in April. Wilcox is on route to Hollywood for discussions on his production deal with this outfit. ... RKO will withdraw "Snow White" from distribution in U. S. and Canada on April 29. Schoefer and Disney decided the feature cartoon will have greater re-issue value if withdrawn now.

**20th CENTURY-FOX**

After a sharp January lull this plant is back in stride. Seven pictures are before the cameras, four of which were started since our last comment. They are—"Susannah of the Mounties" (Shirley Temple), "News is Made at Night" (Preston Foster) "Stonley and Livingstone" (Tracy and Greene) and "Charlie Chan in Reno". Difficulties with the Ritz Brothers postponed the starting of "The Garillo", which was also to have been begun at this time. Comics balked at the script, as well as the $8 budget for the film, but when threatened with a law suit they agreed to return to work. The brothers will compensate the studio for its loss while it was forced to suspend production. Peter Lorre is said to be under suspension because of his refusal to play a role now assigned to Bela Lugosi. Six Hoot Gibson westerns have been acquired by 20th Century for South African distribution. Nunnally Johnson, after six weeks of vacation, is back at the studio readying production on "Scotlnd Yard" and "Belle Starr". Latter stars Alice Faye. Rewriting has forced the postponement of Sal Wurzel's musical "Shooting High". Tony Martin, who was set for one of the top roles, was dropped from the Fox contract list.

**UNITED ARTISTS**

This company's production continues as before with "Wuthering Heights" and "Captain Fury" still at work. Next to go is "The Man in the Iron Mask", the Edward Small production. Hal Roach will hold his organization for three weeks following the completion of "Captain Fury". Shut-down is necessitated by a revision in the Roach schedule, which puts "Water Gypsy" on the UA '38-'39 program and "Housekeeper's Daughter" shifts to the '39-'40 semester. Roach will devote the time to preproduction on "Gypsy", which will star Joan Arthur and Milton Braun, executive producer for Roach since the latter switched from shorts to feature-length pictures, has resigned. He is reported dickering with both RKO and MGM for a production post. Moving concluded his conferences with UA executives, Alexander Korda is on route to England. Results of his confabbing indicate a program of six Korda pictures for UA's '39-'40 program. Two of these will be done in Hollywood. Definitely set is a Technicolor production of "The Thief of Bagdad", also Kipling's "Jungle Book", with Sabu in the title role. Edward Small has assigned C. Gardner Sullivan to script "Kit Carson, Avenger". David O. Selznick hopes to begin work on "Titanic" before "Wind" is completed. The producer is dickering with Gregory Ratoff to direct "Intermezzo". Incidentally, this department is aware that Selznick technically is no longer affiliated with UA. But, to prevent confusion, Studio Size-ups will continue to comment on his activities under the UA heading until such time as a decision regarding his future activities is made public.

**UNIVERSAL**

There is much more activity here than shows in the bored production report. Three top films are working here in addition to "Risky Business" and "Murder in the Studio". ... "You Can't Cheat an Honest Man" was completed on schedule and editing is being rushed to meet the approaching release date. Rushes on this film brought about the decision by U executives to retain Fields for a second comedy to start almost immediately. Cliff Work has several scripts under consideration. One possibility is a story based on the "Major Hoople" comic strip, for which the studio is currently negotiating. The character would be a natural for Fields. Conferences at the studio between New York and Coast executives have resulted in an outline (Continued on Page 15)
Hollywood Editorial

By

DAVID JAMES HANNA

WHY IS INDEPENDENT PRODUCTION DYING?

One or two independent producers cannot work out a distribution set-up merely for themselves. Effective exchange representation requires the co-operation of every independent film man in Hollywood. What should be established immediately is a nation-wide system of exchanges to be fed by the combined product of all the indie producers. Yet every time the subject of a co-operative exchange system is brought up in indie circles, the idea is quickly abandoned because some of the short-sighted producers feel that there would be created a mutual feeling of antagonism should one man's film receive a better sales break than his associates.

Frankly this belongs in the category of "little boy" stuff. This plan basically is the same as that under which United Artists has operated and prospered for many years. What minor injustices may be suffered by one producer or another are hardly sufficient reason for blocking consummation of a plan which would rescue all of the more substantial independent producers.

On the subject of production for the independent market, volumes could be written. But briefly the fact is that the indie filmmakers are in very much the same stagnant frame of mind as the majors — and they can't afford to be. They have selected for themselves three types of production: Exploitation pictures, action melodramas and westerns. No attempt has been made to enlarge this scope. However, admitting that such a policy may be advisable, how can one justify the fact that, with few exceptions, all indie product in recent years has followed certain standard patterns in each classification. There has been little effort at originality and certainly none toward raising the standards. The costs, directors and writers used by the independent producers having been rehashing their stuff so long, only the average picture's title distinguishes it from the scores of identical ones that have gone before.

The independent production men must realize that they cannot survive on that same diet any longer. They must do the unusual, the ingenious thing to gain recognition, since they have no Gables and Garbo's to sell. Years back, indie product was distinguished for these characteristics; today it is in the rut of mediocrity — and worse. It is mentally lazy! The independents must begin now to put their houses in order. They must unify themselves to create a profitable system of selling their films. They must attempt to eliminate the stigma of "quickie" from their work by cease to concern themselves with only the routine. Petty chiseling must be stopped and the energy spent in that direction expended on hard work and ingenuity.

With these things accomplished, independent production would certainly experience a healthy revival. And what is more important, it would then receive the financial support it so desperately requires.

The ways of the financiers who back this industry may be strange, but they are not always stupid, as evidenced by the confidential information this writer has received regarding certain money made available to a couple of independent film men in an endeavor to discover just where practical expense in production ends and where extravagance begins. The experiment has been termed a success and there is every indication that this same money source is now ready to supply funds for both worthy independent projects.

This item deserves the speculation of the independent producers.
PRAIRIE NIGHTS
Shooting started—February 6
Western
Cost: Charles Starrett, Iris Meredith, Dick Curtis, Bob Nolan, Sons of the Pioneers, Hank Bell, Ed LeSaint
Director—C. C. Coleman, Jr.
Associate producer—Harry Decker
Story: (unavailable)

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<td>Lady and the Mob (Original Lionel Minnes)</td>
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<td>Phantom Gold</td>
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<td>Team of Violence</td>
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<td>Rocket's Drift</td>
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<td>Rhythm and Blue</td>
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<td>Rio Grande (Orig. North of Texas)</td>
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<td>Rio Grande Roundup</td>
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<td>Romance of the Redwoods</td>
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<td>Smashing the Spy Ring</td>
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<td>North of Arizona</td>
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<td>Arizona (Orig. Ringing Guns)</td>
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<td>Spider, the Serial</td>
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<td>Stage Coach Days</td>
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<td>Stranger from Arizona</td>
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<td>Phantom Trail</td>
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<td>That Woman Again</td>
<td>11/12</td>
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<td>Thundering West, the (Orig. Trail of the Tumbleweed)</td>
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<td>Cheyenne</td>
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<td>West of Santa Fe</td>
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<td>Whispers of Enemies</td>
<td>8/14</td>
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<td>Wild Bill Hickok (serial)</td>
<td>4/1</td>
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<td>You Can't Take It</td>
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Players Joan Blondell and Rose Stradner termed

CASTINGS — DIRECTOR TERMS
Rose Stradner, Joan Perry, Ralph Bellamy in "Blind Alley"
John Brahm in direct "Pirates of the Savannah"

GRAND NATIONAL

SOLD 1938-39 FEATURES (26) COMPLETED (6) IN PRODUCTION (7) COMPLETED (7) IN PRODUCTION (10)

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<td>Cipher Bureau</td>
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<td>Crashing Through</td>
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<td>Exit Express No. 3</td>
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<td>Slaves Over Shanghai</td>
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<td>Sunset Murder Case</td>
<td>11/13</td>
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<td>Trigger Pals</td>
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Director: Steven Skeele termed

CASTINGS — DIRECTOR ASSIGNMENTS
Heather Angel title role in "Everything Happens to Ann"

METRO-GOLDWYN-MAYER

SOLD 1938-39 FEATURES (44-52) COMPLETED (25) IN PRODUCTION (6)

LUCKY NIGHT

(Other details—issue January 28)
Story: This concerns the whirlwind courtship and marriage of Robert Taylor and Myrna Loy when the latter, a wealthy girl, decides that none of the men she knows takes her breath away and goes away to find something real.

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<td>Soldiers Are Here, the</td>
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CASTINGS — DIRECTOR ASSIGNMENTS
John Carroll and Movita in "Waltz Call"
George Wagner to direct "Wolf Call"

GONE WITH THE WIND
Shooting started—January 30
Drama
Cost: CLARK GABLE, Vivien Leigh, Leslie Howard, Olivia de Havilland, Thomas Mitchell, Barbara O'Neill, Ann Rutherford, Evelyn Keye, LaRue Martin, Fred Crane, George Bissell, Rand Brooks, Harry Davenport, Virginia Howard, Robert Gable, Jane Darwell, Marcella Martin, Georgiana Young, Mary Young, Ben Carter, Hattie McDaniell
Director—George Cukor
Producer—David O. Selznick
Story: A cavalcade of the South between the life and loves of a rebellious Southern belle, Scarlett O'Hara, played by Vivien Leigh.

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<td>Hardys Ride High</td>
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<td>Sergeant Madden</td>
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<td>Tarzan in Exile</td>
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<td>Wizard of Oz</td>
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<td>The Misfits</td>
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<td>Boystown</td>
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<td>Showboat</td>
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<td>Nip: The Original O'Clock</td>
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<td>Fast Company</td>
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<td>Girls in White (Orig. Women in White)</td>
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<td>Girl Bandits, the</td>
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<td>The Lady</td>
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<td>Great Wall, the</td>
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<td>House</td>
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<td>Huckleberry Finn</td>
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<td>Idiot's Delight</td>
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STORY BUYS
"They Call It Glamour", by John Harken and Jerry Horwin

CONTACTS
Player Linda Turner extended
Director Henry Potter termed
Lee Bowman, William Gargan to one picture deal

CASTINGS — DIRECTOR ASSIGNMENTS
Robert Leonard to direct "Coney Island"
Lorraine Johnson in, "Calling Dr. Kildare"
Huttlestone, John King, William Gargan, Sam Indes, Rita Johnson, Paul Kelly, Paul Cavanagh, Lynn Fontanne, "Crying in "Within the Law"
Gust Machaty to direct "Within the Law"
Bushy Berkeley's "The Big Top"
Joe Crawford in "Glamour Girl"
Walter Pidgeon, Virginia Bruce, Lee Carroll in "Penthouse"
J. M. Kerrigan, Tully Marshall in "The Kid from Texas"

MONOGRAM

SOLD 1938-39 FEATURES (26) COMPLETED (13) IN PRODUCTION (10) WESTERS (16) COMPLETED (8) IN PRODUCTION (10)

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CASTINGS — DIRECTOR ASSIGNMENTS
John Carroll and Movita in "Waltz Call"
George Wagner to direct "Wolf Call"
PARAMOUNT

SOLD 1938-39 FEATURES (52) | COMPLETED (41) | IN PRODUCTION (6)
WESTERNs (6) | COMPLETED (6) | IN PRODUCTION (0)

SOME LIKE IT HOT

Shooting started—February 2

Musical Comedy

Cost: Bob Hope, Shirley Ross, Gene Krupa and his band, Uno Merkel, Rufé Donis, Frank Sully, Clarence Wilson

Director—Geo. Archainbault

Associate Producer—Wm. C. Thomas

Story: Concerns the difficulties which beset a troupe of entertainers headed by Hope and including Shirley Ross and Gene Krupa's band.

IN PRODUCTION

Release

Details

Date

Beau Geste
1/28

Adler Murder Case
1/28

Invitation to Happiness
1/11

RECENTLY COMPLETED

1/29 Ambush
10/8

9/24 Arkansas Traveler
7/16

11/15 Arrest Bulldog Drummond (Orig. Scotland Yard vs. Bulldog Drummond)
8/27

12/18 Artists and Models Abroad
1/26

Brack Door to Heaven
12/17

7/2 Bar 20 Confessions
7/18

7/2 Dodoo
6/18

7/17 Bay Trouble (Orig. Parents on Probation)
11/5

8/19 Bulldog Drummond in Africa
6/4

3/10 Bulldog Drummond's Secret Service
11/9

5/10 Cafe Society
10/22

5/28 Campus Confessions
7/6

1/10 Disgraced
8/57

Federal Defense
12/17

12/17 Frontiersmen. The 2/5-9/10
11/5

Gambler and the Lady, The (Orig. Lady's From Now On)
11/5

8/1 Give Me A Sailor
4/5

Grand Jury Secrets
1/26

Heritage of the Desert
12/17

3/17 Hotel Imperial
11/5

10/14 If I Were King
5/5

11/4 If I'm From Missouri
8/4

10/17 In Old Mexico
5/5

18/11 King of Alcatraz
7/30

1/6 King of Chinatown
9/24

12/5 Little Orphan Annie
10/8

18/20 Men With Wings
3/14

STORY BUYS

"Chy Mother", original by Robert Bren and Gladys Atwater
"The Black Sheep, by Porter Hall

CONTRACTS

Judith Barrett renewed
Billy Cook termed
Allen Drew retired

CASTINGS—DIRECTOR ASSIGNMENTS

Eliot Nugent to direct "The Cat and the Canary"
Harry Hamblin to direct "End of the World"

Billy Cook (a "Invitation to Happiness"

Patricia Morrison female lead in "Magnificent Fraud"
Fred MacMurray, Madeleine Carroll in "Are Husband's Necessary"

John Howard, Heather Angel in "Mr. and Mrs. Bulldog Drummond"

REPUBLIC

Sold 1938-39 Features (31) | COMPLETED (13) | IN Production (1)
WESTERNs (24) | COMPLETED (6) | IN Production (0)
SERIOLs (4) | COMPLETED (5) | IN Production (0)

MEXICALI ROSE

Shooting started—January 27

Western

Cost: Gene Autry, Smiley Burnette, Noah Beery, Luana Wolters, William &imo Reyes, Leroy Mose, Burr Caruth, Welly Albright, Henry Otho

Director—George Sherman

Associate producer—Harry Grey

Story: Gene Autry is hired to sing on a radio program sponsored by an oil company. Learning the outfit is phony, Autry quits and dedicates his energies to an investigation of the spurious company.

RKO-RAadio

Sold 1938-39 Features (54) | COMPLETED (20) | IN Production (2)
WESTERNs (6) | COMPLETED (5) | IN Production (0)

IN PRODUCTION

Release

Details

Date

Man of Conquest
1/11

"Wraggs Westward"
1/11

RECENTLY COMPLETED

8/15 A Dangerous Adventure
6/16

7/15 Army Girl
7/11

9/11 Nazim Kid, Returns
8/15

8/21 Come On, Leathernecks
11/19

11/19 Come On, Rangers
11/19

"Texas Rangers"
10/11

Dick Tracy Returns
9/22

Marvelous Mystery Man
6/16

"Ohio State"
9/8

"Overland Stage Riders"
8/15

"Fol of the Saddle"
7/30

"Prairie Moon"
9/10

"Rhythm of the Saddle"
11/5

"Ride the Black Hills"
6/18

"Rough Rider Patrol"
12/6

"Santa Fe Stampede"
10/25

"Shine On, Harvest Moon"
11/10

"Storm Over Bengal"
10/8

"Riders of the Black Hills"
6/18

"Arkansas"
11/5

"Iron Horse"
1/10

"Phony"
5/14-7/2

WHERE'S A FIXER FOR

Shooting started—February 2

Drama

Cost: Joe Tracy, Peggy Shannon, Virginia Weidler, Peggy Carroll, Dorothy Lovett, Jane Woodward, Ethyl Howorth, Dick Clark, John Long, Roger Hunt, Irene Franklin

Director—Les Landers

Producer—Cliff Reid

Story: This is a yarn of cain life with Peggy Shannon as a lion tamer, Lee Tracy as the barber and Virginia Weidler as the little girl who brings about the realization of their love.

IN PRODUCTION

Release

Details

Date

They Made Her a Spy
1/28

STORY BUYS

"Full Confession", original by Leo Birnkind

CONTRACTS

Comedian Chill Wills termed
Writer Michael Kanin optioned

CASTINGS—DIRECTOR ASSIGNMENTS

Lupe Velez lead in "Girl from Mexico"

Leo Carrin to direct "Girl from Mexico"

John Farrow to direct "Security House"

Ann Shirley, James Ellison in "Night House"

Bobby Brown in "Way Down South"

Bernard Verhaun to direct "Way Down South"

Lucille Ball top spot in "The Second Shot"

"Continued on next page"
### SUSANNAH OF THE MOUNTAINS

**Sold 1938-39 Features (44-56)** Completed (3) In Production (7)

**Shooting started—January 27**

**Drama**

**Cost:** SHIRLEY TEMPLE, Randolph Scott, Margaret Lockwood, Moroni Olsen, J. Farrell MacDonald, Morton Goddard, Charles Irwin, Mala, Lester Matthews, Herbert Evans, Leland Hodgeson, Jock Luden, Victor Jory, Maurice Mavocich

**Director:** Walter Lang Producer—Kenneth MacGowan

Story: This exists Shirley Temple as a girl who was saved from an Indian massacre by the Canadian Mounties of which Randolph Scott is a member. Shirley is raised by them and the story takes place at that period of her life when she is again threatened by the Indians and saved by Scott. Margaret Lockwood, the English star, plays the romantic interest.

### NEWS IS MADE AT NIGHT

**Shooting started—January 26**

**Drama**

**Cost:** Preston Foster, Lynn Bari, George Barbier, Minor Watson, Russell Groslox

**Director:** Alfred Werker Producer—Edward Kaufman

Story: After considerable effort on her part, Lynn Bari persuades Preston Foster, a newspaper editor, to hire her on the staff. A murder is committed and eventually solved by her, to the astonishment of Foster.

### STANLEY AND LIVINGSTONE

**Shooting started—February 2**

**Drama**

**Cost:** SPENCER TRACY, Richard Greene, Nancy Kelly, Walter Brennan, Charles Coburn, Henry Hull, Sir Cedric Hardwicke, Henry Travers, Hosson Said

**Director:** Henry King Producer—Kenneth MacGowan

Story: This recounts the true story of the disappearance of the famous explorer Dr. Livingstone, played by Cedric Hardwicke, who is drowned and brought back to civilization by a reporter named Stanley, played by Spencer Tracy.

### CHARLIE CHAN IN RENO

**Shooting started—February 2**

**Mystery**

**Cost:** Sidney Toler, Sen Yung, Phyllis Brooks, Ricardo Cortez, Kone Richmond, Slim Summerville, Pauline Moore, Robert Lowery, Kay Linoker, Louise Henry, Iris Wong

**Director:** Norman Foster Producer—John Stone

Story: This records the experiences of the Chinese detective, Chan, in the famous divorce city when he is called upon to solve a murder of a domestic nature.

### IN PRODUCTION

**Release Date**

| Alexander Graham Bell | 1/11 | Hound of Baskervilles | 1/11 |

**Recently Completed**

| 7/1/28 Always Goodbye | 1/25 |
| 11/1 Always in Trouble | 6/18 |
| 2/16 Arizona Wildcat | 5/10 |
| 12/28 Charlie Chan in Honolulu | 11/17 |
| 1/28 Chasing Danger | 1/19 |
| 1/16 Down on the Farm | 2/17 |
| 3/3 Every Body's Baby | 6/16 |
| 3/25 Five of a Kind | 8/16 |
| 1/16 Gateway | 6/16 |
| 1/16 Gold Diggers of 1928 | 9/16 |
| 3/16 Hold That End | 5/12 |
| 7/2/28 I'll Give a Million | 7/26 |
| 3/19 Inside Story | 9/23 |
| 11/19 Mystery at the movies | 11/19 |
| 12/19 North West Mounted Police | 1/19 |

**Details in Issue**

| Alex Graham Bell | 2/11 |
| Hound of Baskervilles | 2/11 |

**CASTINGS — DIRECTOR ASSIGNMENTS**

Jane Wilbers and Jean Rogers in "Police School" James Tusing to direct "Police School" Elia Maxwell, Nancy Kelly in "Hotel for Women" Henry Fonda takes role in "Young Mr. Lincoln" Irving Cummings to direct "Young Mr. Lincoln"

**GOLDWYN: Sold 1938-39 (5) Completed (1) In Production (1)**

**SEIZELNI: Sold 1938-39 (1) Completed (1) In Production (1)**

**WANGER: Sold 1938-39 (5) Completed (3) In Production (0)**

**KORDA: Sold 1938-39 (5) Completed (2) In Production (0)**

**SMALL: Sold 1938-39 (5) Completed (3) In Production (1)**

### UNIVERSAL

Sold 1938-39 Features (40) Completed (21) In Production (5)

**Westerns (10)** Completed (2) In Production (0)

**Serials (1)** Completed (3) In Production (0)

### RISKY BUSINESS

**Shooting started—February 1**

**Drama**

**Cost:** George Murphy, Dorothy Kent, El Brendel, Grant Richards, Stanley Hughes, John Wray, Pierre Watkin, Ben Taggart, James Blaine, Leon Ames

**Director:** Arthur Lubin Producer—Burt Kelly

Story: Murphy is a Hollywood radio commentator who is called in to see go-between when a young girl is kidnapped. It is revealed that the repercussions of the crime are under indictment and will return the girl if the Governor promises a light sentence. The Governor refuses to do this throughout. Murphy learns the kidnapper to believe the executive has agreed. Discovering he has been double crossed a gun fight ensues in which the criminal is killed. Sometime later his henchmen even the score by plugging Murphy.

### MURDER IN THE SURGERY

**Shooting started—February 3**

**Mystery**

**Cost:** Bruce Cabot, Helen Mack, Constance Worth, Joan Woodbury, Dan O'Her, Mobel Tedd, Tom Dugan, Addison Richards, Tommy Jackson

**Director:** Otis Garrett Producer—Irving Starr

Story: Bruce Cabot is an intern seeking an association with a prominent doctor. This man is a murder—a crime which Cabot succeeds in solving.

### YOU CAN'T CHEAT AN HONEST MAN

**Other details—issue December 3**

Story: W. C. Fields is having financial difficulties with his traveling show. To make matters worse he can't get rid of Berger and McCarthy because of a contract. When his daughter, Constance Moore, arrives on the scene, Berger falls in love with her—much to Charlie's disgust because he wants to quit the show and be back of Fields. There are some complications when it appears that Miss Moore will marry a wealthy man to help her father—but Fields and Berger stop the wedding in time for Berger to definitely win her hand. This is quite perplexing to Charlie who must not only put up with Fields but become a member of the family.

### IN PRODUCTION

**Release Date**

| Captain Fury | 1/11 |
| Daredevil | 11/13 |

**Details in Issue**

| Captain Fury | 1/11 |
| Daredevil | 11/13 |

**RECENTLY COMPLETED**

| 1/27 Algiers | 1/9 |
| 11/10 Caruso and the Lady | 5/11 |
| 12/26 Duke of West Point | 7/2 |
| 12/26 Is It Spring Again | 7/31 |
| 12/26 King of the Surf | 10/7 |

**Release**

| Captain Fury | 1/11 |
| Daredevil | 11/13 |

**Details in Issue**

| Captain Fury | 1/11 |
| Daredevil | 11/13 |
RECENTLY COMPLETED

9/18 Black Bandit
(Orig. Twins of the West) 8/13
Rock Rogers (serial) 19/8
Code of the Streets 12/24
11/4 Heavenly Valley 9/10
11/5 Saturday's Child 8/9
9/2 Freshman Year 7/2
17/6 Gambling Ship 11/10
Ghost Town Riders 11/8
10/6 Exciting Night (Orig. Adam's Evening) 9/21
1/5 Honor of the West 11/24
18/1 Last Express, The 8/7
17/6 Last Trunk Winner, The (Orig. Dead Don't Cure) 11/7
12/5 Tough Guys in Society 10/8
8/15 Making Good, The 11/10
Newshorn's Boys Home 11/18
9/17 Outlaw Express (Orig. Pony Express Days) 2/11
9/16 You Take a Fling 7/2

"Old Grin" original by Matt Taylor

STORY BUYS
Youngster Gloria Jeans termed
San Grey received
Player Irene Hervey termed

CASTINGS — DIRECTOR ASSIGNMENTS
Gloria Jeans, Nan Grey, Jumata Quigley in "The Under Pop" G. Aubrey Smith, Irene Hervey to "East Side of Heaven" Kathryn Kane in "Spirit of Culver"

WARNER BROTHERS

Sold 1938-39 Features (52) Completed (34) In Production (5)

NANCY DREW, TROUBLE SHOOTER
Shooting started—February 3
Mystery
Cost: Bonita Granville, Frankie Thomas, John Litel, Charlotte Wynne, Alldredge Bowker, Edgar Edwards, Erville Alderson, Willie Best

Director—William Clemens
Producer—Bryon Foy

Story: Bonita and her father, John Litel, are summoned to a resort when one of the latter's friends is accused of murder although no body has been discovered. Bonita eventually discovers the body and is instrumental in tracking down the actual murderers.

RECENTLY COMPLETED

9/17 Personal Secretary (Orig. The Comet) 8/12
2/3 Pirates of the Skies (serial) 11/5
Red Barry (serial) 6/18
9/18 Ten Days to Reach 11/10
11/5 Secrets of a Nurse (Orig. West Ride Miracle) 8/7
10/1/6 Service De Luxe 8/2
Society Snagglers 11/8

CONFESSIONS OF A NAZI SPY
Shooting started—February 3

Drama
Cost: EDWARD G. ROBINSON, Francis Lederer, Paul Lukas, Dorothy Tree, Joe Sawyer, George Sanders, James Stephenson, Lyn Lys, Gracie Stewart, Henry Victor
Director—Anatole Litvak
Producer—Robert Lord

Story: This concerns the espionage activities of Nazi agents in the United States and is based on the experiences of a group of such offenders.

IN PRODUCTION

Release Details
Date
Bell's Kitchen
In Issue
1/28
Roaring Road, The
1/28

RECENTLY COMPLETED

7/30 Amazing Dr. Clitterhouse
Adventures of Jane Arden 11/3
11/28 Angels With Dirty Faces 12/7
6/29 Blackwell's Island 7/16
9/2 Broadway Musketeers
Orig. Three Guys On
Brooklyn
6/1

9/19 Rustler Rat
Code of the Secret Service
Orig. Smashing the
Money Ring
12/17

12/1 Camel Over Broadway
Orig. Curtain Call 2/30
6/16 Cowboy from Brooklyn 1/29
12/21 Dawn Patrol 8/13
1/7 Devil's Island
Dodge City 11/29
8/7 The A Crowd 9/33
8/7 Four Daughters
Arkansas Winter Arti 3/11
10/1 Garden of the Moon 1/25
1/11 Great Places
10/30
8/10 Gold Diggers in Paris 1/29-2/20
11/23 Joe Is a Giant Get
Orig. Head Over Heels 6/18
11/10 Love Affair of the North 7/5
Hers for a Day 1/11

1/14 Kid from Kokomo
Orig. Broadway Cavaller 12/11
1/14 King of the Underworld
Orig. Unidentified 6/1

CONTRACTS
Williamargan signed for Jane Arden series
John Litel renewed

CASTINGS — DIRECTOR ASSIGNMENTS
George Raft, George Bannister, Charles Trowbridge to Each Dawn I Die Barry Granville replaces Jane Bryan in "Emer the Great" Terry Morice replaces Lew Ayler as director of "Emer the Great" Geraldine Fitzgerald to femme lead in "Sea Hawk" Paul Muni in "The Life of Beethoven"

Studio Size-Ups (Continued from Page 10)

WARNERS

Five films in work. New starters are "Nancy Drew, Trouble Shooter" and "Confessions of a Nazi Spy." Latter may be regarded as something of a milestone in Hollywood history, for it is the first time a motion picture studio has attempted to attack a controversial problem of such importance. Production itself is probably as melodramatic as the completed picture will be. Some will be guarded and the "so admittance" sign means definitely that to all outsiders. Script is said to be given the players bit by bit to prevent any leakage regarding the material it will cover. Opus is not to be treated as a "quickie," but will boast all the trimmings of an A-1 production. Because parent and teacher organizations have protested the activities of the Dead End Kids, their characterizations lean to the comic side for their "Hell's Kitchen" assignment. "Oklahoma Kid" is set for a double premiere in Oklahoma City and Tulsa. Release date on "Dark Victory" has been postponed to permit further exploitation of the Bette Davis starrer. Shelled "Panama Canal" idea is being revived as a '39-'40 release. "Robin Hood" goes slapstick in a short to feature Marie Wilson and Johnny Davis. Lovely musical scare which won so much praise will be "swung" by the pair. The Patriotic shorts which have caused so much favorable comment for WB will be further enhanced according to a plan now being worked out. Idea is to produce a few of them in four reels with name casts and first rate directors. Launching the plan is "Sons of Liberty," now before the cameras. Claude Rains and Gale Sander- gird head the cast being directed by Michael Curtis. "Old Hickory," a page from the life of Andrew Jackson, follows this on a similar production scale. Naturally such films will go a long way toward solving the double feature problem. George Raft already cast in "Each Dawn I Die" to co-star with Bette Davis, will receive a WB contract. He should prove to be a valuable addition to the player roster. Raft will play the gangster, Cagney the hobo-ripperer in "Each Dawn."
NOTES ABOUT FILMS AND FILM PEOPLE...

BY HANNA

A rather enlightening example of the manner by which Hollywood's syndicated columnists mingle politics and personal prejudice with their duties may be found in the recent writings of that demagogue supreme—Ed Sullivan.

The day following the preview of David O. Selznick's "Made for Each Other," Sullivan took it upon himself to address the producer on open letter which chided him for the so-called "corny" quality of an air sequence in that picture. He urged Selznick to eliminate it. Apparently, though, Mr. Sullivan is very chummy with Mr. Selznick—hence he advised the latter his letter would receive only a local release in the Citizen-News and would not be sent through the syndicate. By way of explanation for this unprecedented action, Sullivan wrote, "There are some things we can say to each other in Hollywood, that it is best not to mention elsewhere."

On the other hand, no such magnanimity was reserved for Darryl Zanuck, when a few days earlier the columnist printed certain information he had received regarding the alleged inhuman treatment of horses during 20th Century-Fox's production of "Jesse James." This item was not set aside for local consumption only nor was 20th Century-Fox pre-advanced of Sullivan's intention to print the material.

But, then, local gossip has it that all is not well between 20th Century-Fox and columnist Sullivan. Mr. Selznick is extended courtesy on a very trivial matter, but Zanuck receives none on an affair which threatens not only the public's good will toward his own company, but that of the entire industry.

One may argue that Zanuck was given and availed himself of the opportunity to state his side of the story. There is also the point that Sullivan would be a poor journalist had he passed up such a juicy story. But these paragraphs are merely concerned with the newly-revealed courtesy of Ed Sullivan. We feel compelled to revive in that writer's memory the very old bromide—"what's sauce for the goose is most certainly sauce for the gander."

The problems of the German refugees are receiving the whole-hearted interest of the theatrical profession as attested by the numerous organizations here in Hollywood soliciting funds and other necessities in their behalf. In New York benefits are being held regularly, and as has been the case in so many instances before, one of the show world's best loved musical families, the Torriani's, may be found devoting their time and talent to every possible endeavor. Madame Jennie is arranging concerts by her pupils and prima donna Aimee is making frequent radio and personal appearances. Their activity recalls the memory of the family's most illustrious member, Lenore Torriani, of vaudeville fame, who, during her many seasons of tramping throughout the country, could invariably be depended upon to lend her gracious presence and beautiful voice to every worthy cause.

Darryl Zanuck merits the respect of the entire motion picture industry because of his refusal to permit Tyrone Power to fulfill the remaining of his scheduled radio appearances. This should set an example to other film executives who appear unwilling to give air competition their serious consideration. It has been pointed out that many studios have not retained control of their players' outside endeavors, though there are many lurid gossip reports on the manner in which some companies have gotten out from under certain obligations they regretted—contracts or no contracts. As for the free lance players who threaten their popularity by too frequent air appearances, one wonders if a mild boycott by the studios would not bring them into line.

W. Ray Johnston's 25th year in the motion picture business was celebrated recently with a Silver Jubilee dinner dance for 100 Monogrammers. Scott Dunlap presented Mr. Johnston with a silver tray from the gang. Other Monogram associates who spoke were Trem Carr, Sam Wolf and George Weeks. Monogram stars entertained with John Carroll as an impromptu master of ceremonies. Jack Randall sang and Movita danced. Frankie Darro contributed amusing stories, while Jackie Cooper displayed his drumming prowess. Jean Parker and Grant Withers also paid tribute to the Monogram president.

After a three and a half month vacation in South America, David L. Loew has returned to Hollywood with brother Arthur. Loew has established headquarters at Selznick-International Studios, where it is reported he is lining up an independent production unit to make from four to six pictures for an unidentified major release. Loew's previous production experience was the making of a series of Joe E. Brown pictures, which were released through Columbia, RKO and MGM.

Walt Disney has signed Leopold Stokowski to an 18-month contract, the longest contract the conductor has ever signedature. It calls for Stokowski to direct and record the music for Disney's forthcoming musical feature now in production. Stokowski's affiliation with the cartoon maker came about as a result of their successful work on the short subject "The Sorcerer's Apprentice."

Russell Birdwell has left his post as director of publicity for Selznick-International and opened temporary offices before occupying the building from which he will handle the activities of his new free lance publicity service. Vic Shapiro, formerly with Major Pictures and Samuel Goldwyn, succeeds him at the studio.

The success of the New York revival of "Outward Bound" may instigate a Coast production of the play, as well as a remake of the picture which was done a few years ago. Odd point about this is that at the very dismal opening performance of a revival of George Kelly's "The Torchbearers" in Santa Barbara last summer, I suggested to the producer, Homer Curran, that if he were in the mood for revivals why not attempt a good show like "Bound". It was laughed off, as was another idea—a production of "He Who Gets Slapped" with Joe E. Brown in the title role. I am looking forward to seeing this hunch realized too.

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NOMINATED FOR BIGGER ROLES

THOMAS MITCHELL

It has become difficult, if not impossible, to recall an unimpressive performance by this splendid character actor. In "Lost Horizon," in "Hurricane," in "Make Way For Tomorrow," many of the most memorable moments were contributed by Thomas Mitchell. Now, his performance in Walter Wanger's "Stage Coach" stands as the richest characterization we have seen in many months.

A stage star for many years, as well as a playwright, Mitchell gives to motion pictures the product of a colorful and experienced background. He adds stature to any picture which boasts his presence.
The public appreciates Thomas Mitchell. Hollywood should find bigger roles for that man.
NEW YORK TIP-OFF

Chalking up the best business since the holiday period, Radio City Music Hall, now in its third week with "Gun-Gun Din", and the Capitol, in its second stanza with "Idiot's Delight", led the Broadway first run field during the past seven days. Not far behind was "Wings of the Navy", which is attracting male audiences to the Strand despite luke-warm notices from the newspaper critics.

At the Roxy, "Jesse James" finally gave way on Friday (10th) to "Tailspin" after more than 500,000 had paid their money for a glimpse of the notorious bandit during the picture's four-week engagement. "Jesse" has now joined the select group of seven other 20th-Fox films which played there a quartet of weeks in the Roxy's 12-year history. Other first-run spots on Broadway were average or a bit above the line. The English-made films, "Pygmalion" and "The Lady Vanishes", continue to amaze many on film row by their staying powers in the heart of the Times Square district. "Pygmalion" is now in its tenth week at the Astor and "The Lady Vanishes" has started its eighth at the Globe. "The Son of Frankenstein", which had two satisfactory weeks at the Rivoli, was followed on Saturday (Feb. 11th) by "... one third of a nation..." first of the two films recently produced at Astoria, Long Island, for Paramount release.

Executives of Loew's Theatres, who have been experimenting with single features two days a week at the Ziegfeld, inaugurated this as a permanent policy for the house on February 9. Prices were scaled slightly downward. The Cinema 49, former legit house now showing foreign films, has also reduced its prices although retaining its current attraction, "Heart of Paris".

Charley McCarthy's "Tailspin" testimonial dinner at the Waldorf Astoria Hotel, to ballyhoo the 20th-Fox picture of the same name, received wide publicity and numerous newspaper breaks prior to the film's opening on Friday at the Roxy. Four well-known women fliers and eight studio starlets made a 12,000 mile airplane tour across the country delivering prints of the picture to theatres... First Annual Motion Picture Ball under the auspices of the Film Division of the Theatre Arts Committee was held at the Roosevelt Hotel on Friday. Howard Dietz, publicity director of M.G.M.; Lynn Farnol, Louis Nizer and Franchot Tone were among the sponsors... Annunciation of winners in the Movie Quiz contest has been postponed until February 27 at which time the awards will be made known from the stages of RKO, Loew's and other local theatres.

Workers in the Warner home office here will have a chance to rub elbows with the boss' son when Jack Warner, Jr. starts to learn the distribution, exhibition and publicity branches of the business from the bottom up before taking a production job in the company's West Coast studio... Alec Moss, advertising, and Al Wilkie, publicity, are keeping things running smoothly at the Paramount home office while Bob Gillham, ad and publicity head, is on the West Coast for a six-weeks' sojourn... Jack Cohn, Columbia vice-president; Abe Montague, sales head; and A. Schneider, treasurer, are also in Hollywood for product conferences.

Walter Wanger, U. A. producer, was glimpsed last week seeing some of Broadway's latest stage hits in search of story material. He expects to remain for the Radio City Music Hall premiere of his newest, "Stagecoach"... Al Margolies, most recently in charge of GB publicity, has returned to United Artists to take over Ben Washer's publicity post... George Weeks, Monogram sales manager, has returned from a sales trip to the West Coast... Rutgers Neilson, RKO publicity, is back at his desk after being laid up for two weeks with influenza... "Hi-Ya, Silver" is again echoing from a Broadway screen with the first of fifteen episodes at "The Lone Ranger Returns" opening at the Criterion Theatre.

FRANKLY SPEAKING

By LEYENDECKER

WHAT DO "TEN BESTS" PROVE?

This is the season of Awards. Out in Hollywood, the Motion Picture Academy of Arts and Sciences has made its nominations for the best pictures, players, directors, etc. for the past year and is preparing to announce the winners to a waiting world on February 23rd. The National Board of Review, late in 1937, gave out a list of ten best pictures which was widely at variance with pictures which John Q. Public had selected as pictures he wanted to see. The Film Daily's list of "Ten Best" selected by over 500 newspaper, syndicate and magazine reviewers relegated "The Citadel" to eighth place, the same picture which had been unanimously chosen by the New York Film Critics as the best English-speaking film of the year.

And so it goes. Annual "Ten Best" polls are held, with great fanfare, by various publications every year, but we maintain that these listings are unsound and proof of practically nothing.

Louella Parsons, in her syndicated column, recently bewailed the fact that no really accurate survey of motion picture "bests", whether applied to pictures or to personalities, has yet been devised. And, for once, we agree with Miss Parsons.

In proof of this we point to the widely divergent results obtained by the Motion Picture Herald and by the newspapers of the Daily News-Chicago Tribune chain. In voting for the leading stars of 1938, the trade paper claims to have contacted exhibitors, while the newspapers canvassed 22,000,000 readers by asking them to send in a coupon. The latter was a preponderantly urban poll, this fact being brought out when a careful scanning of the newspaper voting failed to find a single mention of Gene Autry, a western star who received a greater number of ballots than any other star in the exhibitor poll.

The Herald, which grouped western stars in a separate classification, allotted more votes to this singing cowboy than even to Shirley Temple, although the starlet was named the exhibitors' favorite money-making star for the fourth successive year. Clark Gable was just below Miss Temple in the Herald listing, with Sonja Henie, Mickey Rooney, Spencer Tracy, Robert Taylor, Myrna Loy, Jane Withers, Alice Faye and Tyrone Power next in line.

As opposed to this, Jeanette MacDonald, not even mentioned among the first ten in the Herald, was named "Queen of the Movies" by the newspaper readers and Mr. Power, tenth in the Herald list, was crowned "King". Bette Davis, Nelson Eddy, Richard Greene and Loretta Young, all among the "Ten Best" of the News-Tribune class of readers, received less than 100 votes each from the nation's exhibitors. Miss Parsons' complaint had been inspired by the fact that Deanna Durbin, held by many to be extremely eligible for the "Ten Best" from a box office standpoint, made a very poor showing in the Motion Picture Herald's poll.

On our part we are inclined to abide by the rating of the newspaper readers as giving a more accurate picture of nation-wide preference in screen stars. The combined papers in the News-Tribune poll admit to 22,000,000 readers and, although only a small percentage of these may have voted, the figure is certain to be more impressive than the Herald's compilation, the highest star in this having received less than 1,000 votes. Taking the 15,000 exhibitors throughout the country into consideration, this figure can not be considered an accurate gauge of a player's drawing power at the box office.
What the Newspaper Critics Say

WINGS OF THE NAVY
(Warner Bros.)

"... Has a good deal of value, interest and even excitement ..."

B. R. C., NEW YORK TIMES

"... When it sticks to the exciting imagery of formation flying, combat maneuvers, power dives, and stuntng, the offering is effective. ... Threaded from a production standpoint ... "Lloyd Bacon's direction is especially well expressed in handling the air sequences ..."

Howard Barnes, N. Y. HERALD TRIBUNE

"... Good ... Competent actors and a plot that's never failed yet ... Somebody might have pumped a little fresh blood into the old plot carcass ..."

Archer Wistnen, N. Y. POST

"... Magnificent salute ... Comprehensive and timely study ... Topnotch from a production standpoint ... Lloyd Bacon's direction is especially well expressed in handling the air sequences ..."

Andrew R. Kelly, WASHINGTON TIMES

GUNGA DIN
(RKO-Radio)

"... Jaunty as a Barrack Room Ballad, as splendid as a Durbor, as exciting and at times as preposterous as a Pearl White serial ... Sequences of magnificently explosive action ... Sam Jaffe should be a serious contender for the best performance of the year ... Tout with suspense ..."

B. R. C., NEW YORK TIMES

"... Executed with such a shrewd sense of imagery and excitement that it becomes a striking pageant of frontier warfare and a rousing adventure play ... Battle sequences which would be hard to match for vivid, large scale turmoil ... Passages stretched to the breaking point with suspense ... Chieftly a spectacle, and, as such, it is great ..."

Howard Barnes, N. Y. HERALD TRIBUNE

"... Jolly story about high jinks on India's frontier ... Funny, spectacular, and exciting ..."

TIME

"... Rowdy fun, heroism on the India frontier, but, most of all, fighting with bayonets, rifles and red-blooded fists ... Exciting adventure, expressed in sweeping panoramic grandeur ... High entertainment ..."

Andrew R. Kelly, WASHINGTON TIMES-HERALD

"... Terrific TNT qualities. It's explosive, action-crammed and arson-welless ... All motion, palpitating with heroism and derring-do ..."

H. T. M., PHILA. EVENING LEDGER

THE BEACHCOMBER
(Paramount)

"... Performances of Charles Laughton and his wife, Elsa Lancaster, of such brilliance, vigor and psychological rightness ..."

B. R. C., NEW YORK TIMES

"... Gaily impudent and captivating ... Utterly delightful ... Never flags ..."

H. B., NEW YORK HERALD TRIBUNE

"... Neither production, direction nor script fully realize the dramatic possibilities contained in Somerset Maugham's story ... More a show-case for Charles Laughton's talent for comic grimaces, posts and yawns, than an arresting chronicle of a lecherous beachcomber and a prissy, frustrated lady missionary ..."

Elise Finn, PHILA. RECORD

IDIOT'S DELIGHT
(M-G-M)

"... An adult picture ... Timely as tomorrow's front page ... Did we say that 'Idiot's Delight' makes a swell movie? If you don't see it, you'll be missing one of the year's events ..."

B. R. C., NEW YORK TIMES

"... Showy entertainment leavened with provocative ideas ... Controversial aspects have come through in the film to make it surprisingly challenging ..."

Howard Barnes, N. Y. HERALD TRIBUNE

"... Excellent ... First rate stuff ... Since it also pretends to crusade against war it must be criticized for its lack of courage in sidestepping the issues ... Less a preachment against war than it is the story of a last love recaptured against a war background ..."

Wm. Boehnel, N. Y. WORLD-TELEGRAM

"... Mr. Gable and Miss Shearer are both excellent in their respective roles ... Recommended—and particularly approved since Hollywood shows more intestinal fortitude with it than it has displayed for some time ..."

W. Ward Marsh, CLEVELAND Plain DEALER

"... Rich and racy in its comedy, tense in its drama, and deep and ardent in its purpose ... Support, adoption, direction and photography are all de luxe ..."

Henry T. Murdock, PHILA. EVENING LEDGER

THE GREAT MAN VOTES
(RKO Radio)

"... There is a simplicity and sincerity which makes it at once a disarming and enchanting film ... Raised sentiment to the level of genuine emotional conviction ... John Barrymore is superb ..."

Howard Barnes, N. Y. HERALD TRIBUNE

"... Engaging performances by John Barrymore, Peter Holden, and Virginia Weidler lift in now and again into charm, and pity, and tenderness ... Certain unevenness of structure ... Would have been more amusing for sounder characterizations ..."

B. R. C., NEW YORK TIMES

"... Human little picture ... Packs a wallop appeal ... Divine sense of humor ... John Barrymore puts forth a magnificent performance which certainly won't be forgotten this year ..."

Irene Thier, NEW YORK POST

"... Excellent ... Utterly charming and delightful little comedy-drama ... A 'director's picture' because it is full of the inventive and imaginative touches of Mr. Kanin ... John Barrymore is sheer perfection ..."

William Boehnel, N. Y. WORLD-TELEGRAM

OFF THE RECORD
(Warners)

"... Plenty of life and excitement ..."

W. Ward Marsh, CLEVELAND Plain DEALER

"... Interesting if not exciting ... has its humorous moments ..."

Elise Finn, PHILA. RECORD

"... Pat O'Brien is efficient and dominates the action, as usual. Miss Blondell is decorative and amusing, and Bobby Jordan is no 'angel' even when reformed ..."

G. G., PHILA. EVENING LEDGER
YOU CAN'T GET AWAY WITH MURDER

. . . Now there's a title for you! The exhibitor with the slightest spark of showmanship in his breast and brain can plot a dozen sock campaigns to sell a title like that. He might get photographs of famous murder cases from the local newspaper morgue. He might plug the "conscience" angle. He might display photos of Dillinger and all the others who thought "they could"—and ended up in the hot seat. He could ask the public "can you?". The supply is limitless on a title like YOU CAN'T GET AWAY WITH MURDER.

This Warner Brothers picture tells about the domination of young 'Dead Ender' Billy Halop by Humphrey Bogart, a small time crook. They get involved in a robbery and then a murder. The latter charge is pinned on Harvey Stephens, who is the fiance of Gale Page, Billy's sister. The boy struggles against the influence of Bogart to clear his conscience by saving Stephens from the chair, but Bogart holds the upper hand. How Billy finally frees himself from the domination of his partner in crime and tells all makes the melodramatic climax of this exploitation picture.

A Warner Bros. Picture
78 Minutes

Cast: Humphrey Bogart, Gale Page, Billy Halop, John litel, Henry Travers, Harvey Stephens, Harold Huber, Joe Sawyer, George E. Stone

Directed by Lewis Seiler
HOMICIDE BUREAU

When native gangsters and international munitions merchants go in cahoots plenty should be popping. Columbia is credited with concocting this combination of evil and the reviews tell us a fast moving melodrama is the result. Bruce Cabot is the agent of the HOMICIDE BUREAU who tries to perform his duty aggressively and is demoted as a result. With him out of the way, the racketeers who are shipping scrap metal to foreign nations for war material pursue their lucrative business peacefully. How Cabot chances upon their illicit traffic, saves his chief's life and nabs the mobsters makes the exciting portions of this melodrama. Rita Hayworth is the gal in the case, head of the police laboratory.

ADVENTURES OF JANE ARDEN

This was produced by columnist Mark Hellinger, who should know quite a bit about little fiction pieces like this one. Jane Arden is one of those mythical female reporters who always outwits the cops and her male colleagues. Editor William Gar- gan assigns her the simple task of tracking down a gang of jewel smugglers. She joins the gang and the rest is a cinch, after some excitement. Rosella Towne, a nice looking newcomer, plays Jane. James Stephenson is head of the gang. It was made by Warner Brothers.
'WOMAN DOCTOR' FORMULA DOMESTIC DRAMA

Rates • • — as dualler in neighborhoods

Republic
65 Minutes
Frieda Inescort, Henry Wilcoxon, Claire Dodd, Sybil Jason, Cora Witherspoon, Frank Reicher, Gus Glassmire, Dickie Jones, Joan Howard, Spencer Charters, Virginia Brissac, Rex.
Directed by Sidney Salkow

This corny drama of domestic problems and mother love will add nothing to Republic's prestige. One of its more important and costly efforts, the film suffers from routine-ness and the fact that even a better produc- tion, a better cast and Shirley Temple thrown in wouldn't lift the yarn from its mediocre level. Film will do best as a dualler in the neighborhoods where it will provide passing entertain- ment to a few of the feminine con- tingent.

Yarn costs Frieda Inescort as a successful woman doctor whose duties force her to neglect husband Henry Wilcoxon and daughter Sybil Jason. Fascinating Claire Dodd lures these precious possessions away from her. Nor- mally she wins them back when Sybil is in- jured after a fall from a horse and Frieda saves her life in a melodramatic operation up in an airplane.

Miss Inescort is a clever actress and creates a sympathetic character. Mr. Wilcoxon looks like an onemic Clive Brook and acts in a similar fashion. Sybil Jason chews the scenery with the subtlety of a tent show Little Eve. Claire Dodd looks properly seductive and over- plays her part. Cora Witherspoon extracts a few laughs as the kid's nurse.

Direction by Sidney Salkow does little to pep up the script.

HANNA (Hollywood)

'CODE OF THE STREETS' FAST ACTION DRAMA

Rates • • + for action and rural houses

Universal
71 Minutes
Harry Carey, Frankie Thomas, James McCol- lion, Juinio Quigley, Paul Fix, Leon Ames, Marc Lawrence, El Brendel, Horris Berly, Holly Chester, David Garcey, William Duncan, William Benedict.
Directed by Harold Young

Despite some highly incredible sequences, this Universal offering emerges as a fast mov- ing and entertaining action piece. It is de- signed to satisfy the entertainment appetites of the action and juvenile fans. With the Little Tough Guys entered for marquee value, CODE OF THE STREETS will get above average grosses in action and rural spots. It's a good dualler elsewhere.

Yarn costs Frankie Thomas as the son of Harry Carey, a police officer who is responsible for the conviction of Paul Fix for a murder he did not commit. Carey endeavors to reopen the case, but is refused. Thomas takes matters into his own hands and with the help of Fix's brother, James McCollian, and his gang of Little Tough Guys, the real murderer is even- tually tracked down.

Cast is first rate with special mention to Carey, Thomas, McCollian and Paul Fix. Di- rection by Harold Young meets the require- ments of the script.

AD TIPS: Sell the Little Tough Guys and the title.

HANNA (Hollywood)

'RISE 'EM COWGIRL' NOVEL MUSICAL WESTERN

Rates • • for western spots

Grand National
52 Minutes
Directed by Samuel Diege.

As a novelty in the western field, RIDE 'EM COWGIRL should have more than the over- age interest for devotees of outdoor films. Dorothy Page, the star, has pulchritude and a pleasing personality and she displays a soft, crooning type of singing voice. In addition she holds up the riding end of the picture quite capably, but her proficiency in rapi- ng and shooting will have to be demonstrated in future releases.

The strictly formula story takes place in a small border town where the big shot gambler is attempting to gain control of the girl's ranch which is a perfect crossing place for his gang of Mexican ore smugglers. When $5,000 in rodeo prize money is stolen from the girl and her father is suspected of using it to pay a gambling debt, she takes the blame but escapes custody in order to find the real thieves. With the aid of a couple of friendly linemen, she express the smuggling racket and makes a spectacular last-minute return to town in time to enter the rodeo, carry off the riding honors and win the prize money.

Milton Frome is a handsome male lead who contributes acceptably to the vocal end. Vince Barnett gets a few laughs with his comedy mugging and he is assisted by Lynn May- berry whose rough house antics remind one of Patsy Kelly.

AD TIPS: Play up Dorothy Page as sing- ing western star who can do all the stunts that Ruth Roland and the serial queens were famous for.

LEYENDECKER

'FIGHTING THOROUGHBREDS' MEDIocre DUAL BILLER

Rates • + as dualler

Republic
63 Minutes
Ralph Byrd, Mary Carlisle, Robert Allen, George Hayes, Marvin Stephens, Charles Wilson, Keone Duncan, Victor Kilian, Eddie Brian, Robert Warwick.
Directed by Sidney Salkow

This is a mediocre programmer, which be- comes a mildly entertaining affair after a rather slow and unsurprising beginning. Story is of the race track variety and follows the familiar potter of this type of yarn. Offering has a certain amount of charm and enough fine acting to offset its lack of originality to some degree. It will just get by in secondary dual position.

Father of Robert Allen is a modern racing man who forecloses on the stables owned by old-timer George Hayes and his granddaughter, Mary Carlisle. Their pet horse is sold to a milk company, where it is taken care of by Marvin Stephens, a horse-loving jockey and former employe of Allen. Animal gives birth to a colt and by mistake doctor Ralph Byrd is called in to assist. Colt is revealed to be the son of a prize horse owned by the Allen family. Carlisle, Hayes and Byrd enter the horse in various races which it wins. Comes the important handicap and the entrance of the inevitable gangster element. Hayes is kidnapped and Stephens is told to hold back the horse or Hayys will be killed. Situation is ironed out in true action fashion, the race is won and all ends on a happy note.

Byrd is convincing as the doctor. Mary Carlisle is an adequate feminine interest and Robert Allen does nicely with a difficult role. George Hayes has a few comedy scenes but a reference to him as an aristocrat makes him rather difficult to believe. Marvin Stephens does much too much whining.

Salkow's direction is good after the first two reels.

HANNA (Hollywood)

BOXOFFICE RATING: • Means POOR: • • AVERAGE: • • • GOOD: • • • • EXCELLENT
SHORT SUBJECTS
FROM PHILLY
By "Jaywalker"

Atlantic City's boardwalk theaters may all close February 14 unless they obtain adjustments on their 307 projectionists' pots. The Avenue houses may operate only evenings, too. . . . The deal by which DAVID SHAPIRO was said to have sold the Admiral to FRED GLAD DECK is reported off again. Shapira is in Florida. . . . The entire industry mourned the passing of MICHAEL E. COMERFORD, the up-state circuit head, who succumbed to a heart ailment in Florida last week. He was 71. "Mike", as he was affectionately known to everyone, started with a penny arcade in Scranton 35 years ago. From that humble beginning, he developed the powerful Comerford circuit in Pennsylvania. In 1930 he sold out to Paro-Pubic, but got the theaters back several years later when that company went broke. He was buried in Scranton Monday at services attended by many of the industry's outstanding figures, as well as hundreds of people who just knew and loved MIKE COMERFORD. . . . The Segal-Solokovsky group in Metro and Paro Mount are engaged with a 1.00 and Paro Mount are engaged with a .00 . . . The new Allied unit elected the following Board of Governors at a general meeting held January 31: (To serve three years) MILTON ROGASNER, MORRIS WAX, BEN FERTEL; (two years) DAVID MILGRAM, LUKE GRING, COLUMBUS STAMPER; (one year) E. B. GREGORY, CHARLES STIEFEL, HARRY PERELMAN. These are the Philo members. Elected from out-of-city limits: (three years) JOSEPH CONWAY, AL FISHER; (two years) HENRY SORK, HARRY FRIED. Two more members to serve one year will be elected from out-of-town. Business Manager SIDNEY E. SAMUELSON sent letters to all local exchange managers advising them to the practice of establishing clearance in this territory by consultation only between the exchanges and heads of the affiliated circuits (WB). He asked that Allied representatives be called in before protection setup is made to protest the interests of the indies. . . . Warners opened the new Warner, Wilmington, Wednesday night. . . . DAVE MOLIVER is selling a gold stamp premium that looks good. . . . Do you know that NELSON EDDY still retains his apartment at the Lenox, 13th and Spruce? Now, girls, take it easy . . . LOU BERMAN expects to open distribution office here shortly. . . . If you like to look at a flashy piece of adv'g material, take a gander at the gelatine one-sheet on "Son of Frankenstein". It sells the eyes with color and horror! . . . The Allied offices in the Flint Bldg. have been done up to a faretheewell by architect DAVE SUPowitz. . . . Condolences to JIM FLYNN, the Colombo booker, on the loss of his mother. . . . Unable to locate a suitable man to manage his Studio (ex-Europa), WILLIAM GOLDBERG gave the job o f flying himself for a while. . . . Some strange pictures upperd glasses at the first run houses during the post dark nights, but the nobs are still crying the blues.

SHORT SUBJECTS
FROM BOSTON
By Bruce

NATE YAMINS was re-elected president of Independent Exhibitors, Allied's New England affiliate at the annual meeting last week. ARTHUR K. HOWARD was re-named business manager; MAX LEVENSEN, 1st vice-president; FRANKLYN LOยาง, 2nd vice-president; ADOLPH BENDSLEY, treasurer; and E. HAROLD STONE- MAN, secretary. Named on the executive committee were EDWARD ANSIN, WALTER LITTLEFIELD, IRVING ISAACS, CHARLES HODGDON, WILLIAM MCLAUGHLIN, DANIEL MURPHY, WILBUR PETERSON, FRANK PERRY, MORRIS POUZNER, GEORGE RAMSDELL, SAM RESNICK, PHIL SMITH, DICK RUBIN, WILLIAM VIANO and TOM MCKEEL FOR Massachusetts; ALLARD GRAVES for Vermont; JOHN FINDLAY and MARTIN TUSHY for Rhode Island; RICHARD FLORA for Maine; and J. E. CHARDONNEAU and WARREN NICHOLS for New Hampshire. . . . NATE YAMINS, of the luncheon at the Towne Club, pointed out that the exhibitors were not responsible for all the ills in the industry. It was LOUIS B. MAYER, as a New England exhibitor, who started double features! . . . H. M. RICHIE, public relations director for RKO, was the guest speaker, emphasizing the need for co-operation and stating that the system of patchwork na polices was not one of intention but of expediency. He believed the problems could be solved within the industry with no necessity for government intervention . . . GEORGE FRENCH, who resigned as manager of the Kenmore Theater, is pursuing his hobby as a salesman for sailboats. . . . ABE BARRY, head booker for Columbia, is quite a sports fan. . . . BRAD ANGIER calls her "Honey" and says that's her name! . . . BAILEY, branch manager of Warners, was the first to show up at the Independent Exhibitors luncheon! . . . WALTER KESSLER, assistant manager at Loew's Orpheum, had a booth at the Sportsmen's Show plugging "Trade Winds" . . . GEORGE KRASKA is holding "Grand Illusion" for a fifth week at the Fine Arts Theater. The boxoffice receipts are no illusion! . . . JOE COHEN likes two seats at the preview. One for his feet! . . . ED FAIN of Interstate is driving around in a brand new Lo Solle . . . The MORS & ROTHENBERG anti-trust suit for two million dollars is still being heard at the Federal Court here. It would be worthwhile for the ex-lbms to drop in and get an earful! . . . All the branch managers in Boston are due to be called to the witness stand in this case. ROSS CROPPER of RKO has already testified. . . . Attendance at the Sportsmen's Show will go over 200,000 for the week. Much as the exhibs may dislike this it goes to prove that if you have something worthwhile to show the public will go for it. And it's on an exh-theater man, FLOYD L. BELL, who is putting it over so handomely. The theater business should strive to retain its good men instead of letting them get into other competitive fields . . . STEVE BRODY of Manogram is working very hard these days on the campaign for exhibitor contracts . . .
MADE FOR EACH OTHER. "Carole Cries!" shout the ads. That means the dizzy blonde beauty of "My Man Godfrey", et al, has gone dramatic with the assistance of David O. Selznick and United Artists. MADE FOR EACH OTHER is the story of the deliriously happy young couple who find matrimony less than it's cracked up to be. A tough boss, who won't raise his salary, and a meddlesome mama-in-law are quite enough to make the first couple of years the hardest. A baby adds sentiment—and a melodramatic finish—to this yarn. James Stewart is the husband; Charles Coburn, Lucille Watson, Ruth Weston and Tully Marshall are in supporting cast. There is a review by Hanna in this issue.

YES, MY DARLING DAUGHTER. This was one of Broadway's most successful legitimate plays last season. Warner Brothers have judiciously brought the story within the bounds of filmdom's moral code and shrewdly cast the sweethearts of "Four Daughters" in the leading roles. Priscilla Lane and Jeffrey Lynn are the impetuous pair of youngsters, who threaten to live their lives quite unconventionally. Fay Bainter is the mother, who finds herself hard beset to cope with the situation because it is identical with her own escapade of years before. Also in the cast are Ian Hunter, Genevieve Tobin, Roland Young and May Robson.
"PYGMALION" SENSATION!

More than $150,000 in quarters and half-dollars from delighted movie fans in 11 amazing weeks at the Astor, and no let-up in sight!

"PYGMALION" IS A PROVEN SUCCESS NATIONWIDE and is coming to you soon from M-G-M!

The success of this down-to-earth comedy romance is phenomenal. Its progress has been watched with keenest interest by the entire industry. The mass audience appeal revealed by the Astor crowds was further emphasized by the cross-section of the public in all subsequent test engagements. Literally, its biggest business comes from the masses. It is in its 7th week at the Four Star Theatre, Los Angeles, and still packing them in. Dayton was chosen next as a typical American city and it beat "Good Earth", "Marie Antoinette", "Captains Courageous" and other big shows and was HELD OVER FOR 2nd GREAT WEEK! Miami and Miami Beach followed to prove equally successful and now its triumph has spread to Chicago, Cleveland, Pittsburgh, Cincinnati, Kansas City and Houston. Watch these and other cities as M-G-M's showmanship surprise hit continues on its record-breaking career.
UNITED ARTISTS’ RIGHT TO INTERCHANGE PRICES

Several exhibitors have brought to our attention two price allocation interchanges made by United Artists recently and have asked advice on this distributor’s right to do so.

The price of “The Duke of West Point” has been interchanged for that of “South of Pago Pago.” The latter picture generally was sold at a higher price than “The Duke.” Both are Edward Small productions. Also, “Topper Takes A Trip” has been interchanged for “Water Gypsies”, which is listed at a higher price in most contracts. Both of these are Hal Roach pictures.

United Artists in the past did not make a practice of interchanging and that fact makes this move all the more difficult to understand. The interchange clause in the year’s U. A. contracts is rubber-stamped in under the heading, “Special Arrangements”, and may or may not be included in all of its forms. This leads to the belief that it was an afterthought, conceived by someone who could not resist the temptation to slip another mickey finn for exhibitors into their contracts.

There may be some legal question as to U. A.’s right to interchange prices even of each individual producer’s productions, despite that stamped clause. We base this contention on the clause stating that “the above motion pictures are included in one contract form for convenience only, but that as a matter of substance the application for each picture specified in the Schedule is separate and distinct . . . and each application shall be treated as separate and distinct . . . and may be accepted or rejected without reference to the accepting or rejecting of any other picture, and that each application accepted is a separate contract as to the particular picture concerned . . .” Now, is it legal for the distributor to interchange CONTRACTS?

But, aside from the technical issue, why should United Artists desire to make the interchanges? We advised Harry Gold, sales manager, of the inquiries received from exhibitors and pointed out that he be overcharged on their contracts if “South of Pago Pago” and “Water Gypsies” were not completed for delivery within the term of this season’s contract, which expires September 15. Mr. Gold informs us that the two originally higher priced pictures will be delivered.

If that is so, why, we ask again, did United Artists see fit to grab the higher rentals on “The Duke of West Point” and “Topper Takes A Trip”? Certainly, neither of these two pictures are worthy of increased rentals. And if, as promised, the other two are delivered, each producer will have received the total amount due him for his two pictures by September 15.

This publication has often praised United Artists for its production and distribution policies. Basically, they are the soundest in the entire industry. However, within a brief six months, we have had two occasions to take issue with its practices: previously, the withdrawal of a number of pictures due exhibitors on their 1936-37 contracts; now, this switching of allocations with the implied threat that its customers will pay more per picture than was intended on the contract face.

These are tactics of the sort that will quickly tear down the goodwill this company has built up over a period of many years. We urge those in command to assure all U. A. customers either that “South of Pago Pago” and “Water Gypsies” will be delivered on this season’s contracts, or refunds will be made of the difference between the prices of those pictures and the two for which they were interchanged. We urge, too, that this be the end of such petty, inequitable practices.

MO WAX
Did you ever hear a critic rave about a Trailer? This one did! He's famous Archer Winston of the N.Y. Evening Post.

Between shows, there is a trailer announcing the next picture, "They Made Me a Criminal." I defy you to look at it and not get a thrill out of the performance of John Garfield. This trailer is no longer than the ordinary one, and Garfield doesn't occupy all of it. But the impression he makes is indelible. Nine out of ten actors won't establish that much authority in a full-length feature. Unless that trailer is a bald-faced hoax, Garfield's second movie performance will eclipse his widely-acclaimed first without trying.

THIS SAYS YOU CAN CONVINCE ANY AUDIENCE IN 2½ MINUTES THAT WARNER BROS. MADE JOHN GARFIELD A SENSATION WITH THE 'DEAD END' KIDS IN 'THEY MADE ME A CRIMINAL'
Our Hat's Off to Warner Bros!

And why shouldn't we congratulate Warner Bros. on this ticket-selling trailer!

After all... our entire business life for twenty years has been exclusively dedicated to helping the exhibitor boost his ticket sales.

Any and every trailer that accomplishes this purpose, whether furnished by us through the co-operation of our producer distributors... or made by any company that distributes its own trailers, helps the exhibitor.

That, after all, is the purpose of the trailer... and that is why our hat's off to Warner Bros.

NATIONAL SCREEN SERVICE

Prize Baby of the Industry!
Allied's Plan for Principles and Procedure of Arbitration

Allied recently submitted its revisions of the major distributors 16-point plan for arbitration, representing the full content of the revised proposals in this issue, and arbitrating differences between exhibitors and distributors and between different classes of exhibitors and presenters following a summary of the portion of the Allied program.

Principles of Arbitration

1. Declaration of policy. It shall be the policy of each distributor, whenever the exhibitors Choose to enter into an agreement, to submit to arbitration boards hereafter provided for, for the determination of issues and the making of awards, or for the ascertainment and reporting of facts in the case, all controversies, which may arise between and its exhibitor customers or prospective customers out of the foregoing commitments: (1) "Cancellation as a matter of fact"; (2) "Exhibitors'串货 through playing time"; (4) "Unsuitable pictures on preferred playing time"; (5) "Runs guaranteed"; (6) "Protecting existing customers"; (7) "Non-theatrical competition"; (8) "Coercing contracts"; and (9) "Boycotts and combinations." The purpose of the committees shall be to achieve as full and complete representation by each exhibitor of any continuing contract between a distributor and an exhibitor.

In addition, the distributors will encourage, foster, and promote the settlement of controversies between exhibitors or between exhibitors of different classes, or between exhibitors of different classes, involving (a) complaints of unfair or unreasonable zoning or clearance, and (b) complaints of exclusive dealing or trade practices, or any code or other restriction which may be formulated and adopted in any film delivery territory and which is legal and responsive to local conditions and needs.

2. Balanced boards. A fundamental principle of the arbitration system hereunder is the inclusion of an equal number of representatives from each party, who shall be determined and elected by agreement and by an uncontested election, conducted by a board that is evenly balanced as between the executive director of the trade union and the issue with which the arbitrators are associated. Each party shall, with each party at liberty to choose its own representatives, and the arbitrators and arbitrators shall be appointed by the arbitrators chosen by the parties, in the ratio of one to three arbitrators, so that if any arbitrator is received by a party in dispute, the arbitrators shall be deemed to be arbitrators chosen by the party on whose behalf the arbitrator was last appointed.

For the purposes of this provision a distributor and an "affiliated theatre" is to be considered a distributor or exhibitor or both, and, in either, or in which the distributor has any interest through stock ownership or otherwise, has the same interests as any other distributor or exhibitor, and shall not be entitled to duplicate representation in a controversy involving an independent exhibitor.

3. Representation. Whenever there are two or more parties to a representation board on the ground that two or more parties to that same economic division or by reason of that same economic division to which he belongs, and with authority in the arbitrators chosen by the parties, one of the arbitrators shall be selected arbitrarily from the list of arbitrators when demanded by either party or when deemed by the arbitrators chosen to be necessary or desirable for the purpose.

For the purposes of this provision a distributor and an "affiliated theatre" shall be considered a distributor or exhibitor or both, and, in either, or in which the distributor has any interest through stock ownership or otherwise, has the same interests as any other distributor or exhibitor, and shall not be entitled to duplicate representation in a controversy involving an independent exhibitor.

4. Balancing representation. The distributors prefer to participate in controversies involving clearances or zoning between exhibitors or between exhibitors of different classes, or between exhibitors of different classes, involving (a) complaints of unfair or unreasonable zoning or clearance, and (b) complaints of exclusive dealing or trade practices, or any code or other restriction which may be formulated and adopted in any film delivery territory.

In jurisdictions where arbitration agreements are effective only as to existing controversies, the general agreement shall provide that the arbitrators who may be entered against them. In some jurisdictions the awards the awards will be enforceable in the courts, in other jurisdictions they may not be. In all cases the parties by their agreement to arbitrate will pledge their good faith to abide and perform any award that may be entered against them.

5. Pre-trial or conciliation. Provision shall be made in the panels for a limited number of men, balanced between the various economic divisions, as to such matters as shall enter the standing committee whose good faith toward each other, toward the parties and the parties, and shall resort to the informal conference method to mediate any dispute from that otherwise.

Arbitration Machinery and Procedure

1. Location of boards. An Arbitration Board shall be established in each film delivery territory.

2. Organization of Boards and creation of panels. Promptly after the ratification of this agreement by the exhibitor association or associations in each territory, a committee of arbitrators shall be constituted, each territory consisting of six arbitrators, each arbitrator to be a representative of or affiliated with the majority of distributors and exhibitors in the territory and, in this connection—

(a) Distributors shall be constituted in a group, each distributor to appoint an arbitrator, to be the arbitrator for the group, and to arbitrate disputes involving clearance or zoning, the award, if in favor of the complainant, shall be discretionary, to the fact that the clearance in question has been found to be reasonable by the Board, and any special clearance to be observed by the parties.

(b) In all cases in which the award shall be in the favor of the respondent, the Board shall be discretionary, to the fact that the clearance in question has been found to be reasonable by the Board, and any special clearance to be observed by the parties.

(c) Arbitration Boards shall have no power to award counsel fees or costs in favor of one party as against the other.

3. Waiving oral hearing. If the parties to any controversy agree in writing to waive oral hearing, the complaint shall be submitted to the Board in writing, and in this connection, the complaint shall be in writing, and in this connection, the arbitration board shall be discretionary, to the fact that the clearance in question has been found to be reasonable by the Board, and any special clearance to be observed by the parties.

Arbitration Bulletin

INDEPENDENT EXHIBITORS FILM BULLETIN, an Independent Motion Picture Directory, a free weekly publication, 115 West 40th Street, Philadelphia, PA; Houghton House, Washington, D.C.; Represents Allied Film Distributors and Independent Exhibitors, Inc. \^H\^H\^H\^H\^H\^H\^H\^H. Publication EDITORIAL OFFICE: 125 Vine Street, New York, N.Y. REPRESENTATIVE: 115 West 40th Street, New York, N.Y. SUBSCRIPTION RATES: ONE YEAR, $3.00 in the United States; Canada $5.00; Europe $5.00; Australia $7.50; Japan $5.00; subscription.

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'GUNG A DIN' ROUSING ADVENTURE SHOW WILL CLICK BIG
Rates • • •

RKO Radio
116 Minutes
Cary Grant, Victor McLaglen, Douglas Fairbanks, Jr., Sam Jaffe, Joan Fontaine, Eduardo Ciannelli, Montagu Love, Lumsden Hare, Robert Coote, Abner Biberman.
Directed by George Stevens

GUNG A DIN is the sort of movie that revives one’s faith in the limitless scope and unique qualities of motion pictures. It is the sort of movie to make any exhibitor feel again that he is part of a magnificent, dynamic (not dying) industry. It is a challenge to the radio and, yes, to television. It fairly shouts: “Let’s see any other entertainment medium match that!”

GUNG A DIN is rousing, rip-roaring, spectacular, adventurous come-dramatic, movie-making at its best. It sends its story charging across the screen at a pace that is alternately furiously fast and tantalizingly suspenseful. It is peopled by hundreds of extras, yet the principal characters stand out in bold relief, each clearly defined, understandable, human—comic, dramatic, brave, reckless, sympathetic, as the case may be. It has gallantry and humility, villainy and heroism.

George Stevens directed with a full appreciation of the sweeping nature of the story he was telling. Yet, for all his masterful handling of the broad strokes of action, his genius is best illustrated by the manner in which he individualized and personalized the characters around whom the plot is woven. Usually, individuals become submerged in so-called film epics, not so in GUNG A DIN. Stevens was admirably abetted by his photographers. The scenes are oftentimes breathtaking in breadth and splendor. There is a sense of bigness to those natural outdoor shots no studio backgrounds or process screen could simulate.

As the three intrepid, reckless British soldiers in India, Cary Grant, Victor McLaglen and Doug Fairbanks, Jr. bring to full realization everyone’s mental picture of three intrepid, reckless British soldiers in India. Sam Jaffe is a good Gungo Din, the servile, loyal, brave water boy. Eduardo Ciannelli is superb as the leader of the murderous Thug sect, who calmly plunges himself into a pit of deadly snakes as a token of his resolution to drive the British out of his India. Joan Fontaine is seen briefly—and beautifully—as the girl for whom Fairbanks is willing to quit the service—and never does. The supporting cast is uniformly good.

While Ben Hecht and Charles MacArthur wrote the story from the poem, credit for the compact film version must go to Joel Sayre and Fred Guiil, who did the screenplay.

The faults are few, very few. The final battle is a bit confused, solely because the opposing participants are not clearly distinguished by costume. The Kipling eulogy: “Though I’ve blessed you and foyled you, by the living gawd that made you, you’re a better man than I am. Gungo Din!”’ is delivered rather ineffectually over the grave of the martyred bheesty by Colonel Montagu Love. But these slips are quite insignificant in the general excellence of GUNG A DIN.

RKO says it cost two million. It should earn twice that amount.

WAX

'LET FREEDOM RING' SUPERB MASS ENTERTAINMENT
Rates • • • generally

— Hollywood Preview —

MGX
85 Minutes
Directed by Jack Conway

If this is an example of what the patriotic cycle can do to restore vigor to Hollywood films—the present will be a profitable period is a lucky picture history. This MGM offering is a lucky bit of plain, old fashioned hokum, shrewdly camouflaged by a moving screenplay, a magnificent production and Jack Conway’s powerful direction. Cast is first rate and as for Nelson Eddy—we’ll have to see the picture again to make sure he’s really so fine an actor. Sophisticates and some critics may view FREE-

DOM with haughty tolerance, but for mass entertainment, this is exactly what the doctor ordered! MGM has a surprise hit on its hands! By utilizing the exploitation opportunities afforded by its theme, exhibitors may anticipate excellent grosses in every type of house. Word-of-mouth advertising will be helpful.

Story concerns the period of the country when the railroads were expanding and obtaining property by dishonest means. Nelson Eddy returns to his home at a time when his neighbors are feeling the unscrupulous methods the most. They expect him to help them—instead he sides with the railroad people. Actually he is doing this to remove suspicion from his subsequent endeavors to aid his people. As “The Wasp” he publishes a paper which exposes the nefarious activities of Edward Arnold and his associates. His efforts are ultimately successful and he wins back the love of Virginia Bruce, whom he was forced to disappoint.

Eddy gives a vigorous, smooth and delightful performance. Miss Bruce is her usual attractive self. In the best role he has had in many months, Victor McLaglen stands out as the bullying, but kind hearted and sentimental foreman of the workers. Lionel Barrymore’s brief appearances aid considerably. Edward Arnold is excellent as the pompous financier. Charles Butterworth capably handles the comedy burden. Supporting cast is uniformly good.

Conway directed with broad, vigorous strokes, soaking over the action with effective results. The many patriotic speeches throughout are tastefully handled. The climax is exceptionally well handled.

AD TIPS: Sell this as a saga of America in the making. Feature the large cost of popular names.

HANNA (Hollywood)

'DRIFTING WESTWARD' STEREOTYPED RANDALL WESTERN
Rates • • for western spots

Monogram
47 Minutes
Jack Randall, Frank Yaconelli, Edna Duran, Julian Rivero, Octavia Giraud, Stanley Blystone, Carmen Bailey, Dave O’Brien, Dean Spencer, James Sheridan, and Rusty, the wander horse.
Directed by Bob Hill

This is routine Randall material. The story is slim, but the action moves fast and hard enough to appease the confirmed western fans. The real hero of the piece is Rusty, the horse, who saves the lives of Randall and heroine Edna Duran by carrying away a bundle of smoldering dynamite and dropping it over a cliff. We do wish we could bring ourselves to believe in such intelligent horses.

The plot is all about a hidden map for a Mexican silver mine. Randall, Rusty and their Mex pal, Yaconelli, save it for Julian Rivera and his daughter.

An unusual bit for a western is the clinch-kiss finish in which Randall reaps his just reward from the willing lips of the gal. Bob Hill’s direction is snappy enough.

PIT
'HUCKLEBERRY FINN' ANOTHER MICKEY ROONEY HIT

Rates • • • generally

MGM
85 Minutes
Directed by Richard Thorpe

Mickey Rooney as Huckleberry Finn was a superb idea when first suggested. Completed, it more than lives up to expectations, emerging as a grand bit of entertainment spelling Boxoffice up and down the line. Story closely follows the pattern of the original, enhanced by an excellent and, we dare say, an authentic production. Only two sequences mar this otherwise fine picture, namely, a "Romeo and Juliet" burlesque between Rooney and Walter Connolly and a scene in which Connolly and William Frawley are shown after being tormented and feathered. The former is decidedly unfunny, while the latter reflects very poor taste. They should be eliminated.

Rooney as Huck is being reformed by two kindly sisters, Elisabeth Risdon and Clara Blandick, his father, Victor Kilian, turns up and offers to sell Mickey to them. Hoping to prevent this, he runs away. He becomes involved in a number of experiences, not the least of which is his friendship for Rex Ingram, a runaway slave. Circumstances force Ingram to surrender himself and, since Mickey has not returned, the negro is accused of murdering the boy. The lad returns in time to prevent the lynching of Ingram. He is reunited with Blandick and Risdon after promising to forego smoking and to wear shoes, resolutions which he promptly forgets.

Rooney does a splendid job with the part, endowing it with sincerity and boyish poignancy—a welcome relief from his recent mugging. Walter Connolly and William Frawley have thankless roles which never ring quite true. Excellent is Rex Ingram, who reads the role of the slave in a compelling, heartwarming manner. Elisabeth Risdon and Clara Blandick are good.

Richard Thorpe moves the film along at a leisurely but absorbing pace. He has been most successful in capturing the atmosphere and charm of the Mark Twain story.

AD TIPS: Call this the perfect role for Mickey. HANNA (Hollywood)

'KING OF THE TURF' RACETRACK DRAMA WITH MASS APPEAL

Rates • • • generally

United Artists (Edward Small)
88 Minutes
Directed by Alfred E. Green

A heart-tugging human interest drama told against a racetrack background. This Edward Small production is certain to please generally and should benefit enormously by favorable word-of-mouth generally. As was to be expected following their excellent job with the same producer's "Duke of West Point," Director Alfred E. Green has taken George Bruce's first-rate script and turned out a film with all the elements of mass appeal.

A father and son motif gives the picture its great emotional pull. Only the romantically-inclined patrons may be disappointed to find that youthful romance is entirely lacking and that the sole feminine character appears intermittently to add a few sentimental touches. The title character, made-to-order for Menjou, is a down-at-the-heels track habitue, who was formerly one of the leading figures in racing history until his favorite jockey was killed in a crooked race. The now-drunken bum tells his story to a 15-year-old stable boy, whose friendship and youthful enthusiasm revives his interest in life and racing. Together they acquire an unruly colt at an auction and skillful training, plus the boy's natural aptitude for riding, makes the horse a sure winner in the big race.

At this point, the audience learns that the boy has run away from a wealthy home and that his mother was formerly married to Menjou. She persuades him to kill the boy's love for horses and the tragic climax finds Menjou making a crooked deal to "throw the race," purposely disillusioning the boy, who never learns it was his father who made the sacrifice. Climactic race sequences have been thrillingly photographed.

Roger Daniel gives a natural and intensely likable portrayal of the youngster who has inherited his father's love of the turf. He and Menjou share acting honors with the latter scoring in a role that elicits audience sympathy throughout. Dolores Costello is attractively reserved as the mother. The racetrack characters are well cast as to type and supply occasional comedy relief.

AD TIPS: With Menjou as the only star name, picture needs selling as a great emotional father and son story.

LEYENDECKER

'THE SAINT STRIKES BACK' BOOSTS THIS SERIES

Rates • • • for actions; good dualers for nabes

RKO
64 Minutes
Directed by John Farrow

RKO has done a showmanly job with this second of the Saint series. The story is well plotted, despite a few obscure spots, and emerges as both entertaining and suspenseful screen fare. George Sanders has replaced Louis Hayward in the title role. It fits him exceedingly well and Sanders gives a maturity which makes the rather fanciful character more plausible. Lacking is some of the wild and wooly action which characterized 'The Saint In New York' picture. This will establish the series in the better grade houses, where the Saint should win considerable popularity. Action and suspense elements are sufficient to warrant a favorable reception from the blood and thunder patrons of the action spots. We repeat what we said previously: This should become one of the most popular feature series.

Yarn concerns Wendy Barrie's endeavors to clear the name of her father, who has been incriminated in a San Francisco police scandal. Sanders comes into the scene and with the assistance of his old friend, Jonathan Hale, the New York detective, the actual perpetrator of the crime is revealed to be Neil Hamilton, who poses as her close friend.

Miss Barrie is a charming heroine. Hale scores anew in his nicely shaded character. Jerome Cowan, Neil Hamilton, Robert Elliott and Russell Hopton capably enact the villains of the piece. For comedy there is the reliable Barry Fitzgerald as a small time crook. All too little is seen of this capable character actor.

Farrow's direction is well timed for suspense.

AD TIPS: Feature "The Saint" as the most fascinating mystery character in all fiction.

HANNA (Hollywood)
THE DALLAS DECISION

Developments of the greatest importance to the motion picture industry and especially exhibitors, such as Capitol City observers have not seen in many a moon have been occurring here with lightning-like rapidity.

First and foremost was the decision of the United States Supreme Court on the Dallas Case. In this vital litigation the producers and distributors suffered a startling blow of defeat that may become the forerunner of settlement of the New York Anti-Trust Suit. The Court ruled in favor of the Government in every respect and thus considerably weakened the majors’ position in the New York case.

However, one of the most important issues involved in the equity suit—the question of divestment of theater operation and production and distribution—was not involved and must still be settled. A decision on this issue may not be far off, however, in view of developments here on the North Dakota Divorcement situation.

The Dallas case involved two important points: First, the question of whether a distributor can contract with an exhibitor for the showing of a certain group of pictures with a clause inserted in the agreement that the exhibitor must charge a minimum admission price, and secondly, whether the distributor can also insert a clause forbidding the showing of certain features on “double feature” programs.

On both of these questions the Court answered with an emphatic “no.” By a vote of 5 to 3 the High Tribunal ruled that both restrictions were violations of the Sherman Anti-Trust Act and upheld the lower court which had enjoined enforcement and renewal of the agreements.

Associate Justice Harlan F. Stone wrote the majority opinion, which was joined in by Chief Justice Charles E. Hughes, Stanley Reed, Hugo Black and the now retired Justice Louis Brandeis. Associate Justice Roberts entered a minority dissent which was joined in by Justices McReynolds and Butler.

Holding that the agreement as to a minimum admission price and the abolition of double-features was a conspiracy, the majority opinion stated: “It taxes credulity to believe that the several distributors would, in the circumstances, have accepted and put into operation with substantial unanimity such fear-reaching changes in their business methods without some understanding that all were to join, and we reject as beyond the range of probability that it was the result of mere chance.”

Assailing the majors’ contentions that the restrictions were legal under their copyright monopoly the court declared: “Appellants argue that the distributors were free to license the films for exhibition subject to the restrictions, just as a patentee in a license to manufacture and sell the patented article may fix the price at which the licensee may sell. That the parallel is not complete is obvious. Because a patentee has power to control the price at which his licensee may sell the patented article, it does not follow that the owner of a copyright can dictate that other pictures may not be shown with the licensed film, or the admission price which shall be paid for an entertainment which includes features other than the particular picture licensed.”

The restrictions imposed upon the subsequent run exhibitors were “harsh and arbitrary,” the Court declared. “The effect was a drastic suppression of competition and an oppressive price maintenance, of benefit to Interstate and the distributors, but injurious alike to Interstate’s subsequent-run competitors and to the public.”

Taking an exactly opposite view Justice Roberts in his dissent said the opinion of the lower court should be reversed. “Separately considered, I think these agreements are not conspiracies contemplated by the Sherman Act and the holding that they are goes far beyond anything this court has ever decided,” he said.

Solicitor General Robert H. Jackson, who presented the Government’s case to the Court has declared that the decision might open the way toward application of anti-trust laws to numerous copyrighted articles previously held legal monopoles.

“SMOKE” IN NORTH DAKOTA

“Where there is smoke there must be fire,” the old saying goes. The Justice Department agrees with that saying evidently and is out to find the fire which prompted the sudden repeal of the North Dakota Divorcement Law, which was signed Monday night by Governor John Moses.

The occasion for the suspicion of what has been termed “fishy” business is quite obvious. It will be remembered that the North Dakota Legislature enacted a bill forbidding theaters in the State to be operated or controlled in any way by any person or company engaged in production or distribution in any way, shape, or form. The law, backed by Allied, was promptly challenged in the Supreme Court by Paramount and all concerned were awaiting the official, final ruling on such legislation from the Highest Court of the land.

Then preto, the Legislature suddenly changed its mind, repealed the law and the Governor, after some hesitation, signed the repeal. This means, of course, that the Supreme Court will not get a chance to pass on its constitutionality as the case will undoubtedly be withdrawn.

Before the Governor signed the bill, a Justice Department spokesman talked the writer that they were contemplating sending agents to North Dakota to investigate the circumstances surrounding this situation. The Department has received a number of strong complaints from exhibitors in the State and probably has agents on the scene by now.

The Attorney General’s office was intensely interested in having such Divorcement Legislation come up before the Supreme Court and hopeful that it would be held constitutional. If they were victorious on this point also, the majors would have suffered defeat all along the line and would be in a very poor position to fight the New York suit. As Justice spokesmen have said, divorcement is the prime objective of the Government’s suit.

Meanwhile the situation in North Dakota has aroused the ire of Allied leaders, who were responsible for the bill and carried it to the Supreme Court. General Counsel Abram F. Myers has threatened to halt participation in the trade reform negotiations as a result of the development.

Col. H. A. Cole, President of Allied, stated that he deeply resents, “not an open attempt of distributor interests to repeal the North Dakota statute, but the political trickery used to bring that about at this critical time. Such a maneuver can leave the independent exhibitors nothing but a feeling of complete distrust and a fear that similar tactics may prevail in all their future relations.”

This entire situation may come up before the Senate Sub-Committee, which will hold hearings on the Neely Block-Booking Bill soon. Senator Smith (Dem. S. C.) has not set any date as yet for these hearings to begin, but his office states they might get under way “in another week or two.” If the North Dakota situation is dragged in there should be plenty of fireworks as to how this repeal came about so suddenly.
‘YOU CAN’T CHEAT AN HONEST MAN’ SPOTTY COMEDY

Rates • • • on names only

--- Hollywood Preview

Universal
76 Minutes
Directed by George Marshall

This is a disappointing entry from Universal. In the first place there is only the barest story thread to sustain the long drawn out proceedings—one so slight and unimportant that it lends only incredulity to the exploits of Fields and Bergen with his two dummies. Secondly the circus atmosphere is not propitious for Fields’ brand of comedy. The man actually appears too much at home in such an atmosphere and therefore the gags do not click. In the final moments of the film Fields gets into his element with a hilarious scene in which he disturbs the poise of a society crowd. This is good, but unfortunately comes too late to save the picture. Grosses will be generally good because of the names, although unfavorable word-of-mouth advertising and criticism may hinder it somewhat.

Fields is cast as a circus owner, whose daughter plans to marry James Bush for his money in order to save her father from pursuing creditors. She meets and falls in love with Bergen, who ultimately wins her when Fields’ appearance at the engagement party shows up Bush and his family for the snobbish people they really are.

Aside from the aforementioned sequence, Fields is at his best in a scene when he is bathed by an elephant. Mortimer takes the spotlight from McCarthy with his few appearances and “refreshing” personality. Constance Moore, John Arledge and James Bush are adequate among the younger contingent. Thurston Hall and Mary Forbes enact their brief roles admirably. Princess Baba does little and Blacaman, the man who hypnotizes animals, is around for a not-too impressive showing.

It is difficult to criticize George Marshall’s direction, for this picture’s weaknesses apparently lie in writing department and in the selection of gags with which Fields himself has a great deal to do. Marshall has given the piece speed and tempo, but the material just wasn’t right.

AD TIPS: Sell Fields, Bergen and the two dummies.

HANNA (Hollywood)

‘... ONE-THIRD OF A NATION’... SLOW, SOMBRE DRAMA

Rates • • • generally

Paramount
76 Minutes
Directed by Dudley Murphy

A sincere preachment pleading for slum clearance, this adaptation of the much-discussed Federal Theatre production is scarcely a pleasant film fare. It will be a boxoffice failure in all but the arty locations. Individual scenes are dramatically effective and the background of a dirty, vermin-infested tenement is brutally realistic at all times. However, general audiences seeking entertainment prefer to take propaganda, if at all, in sugar-coated doses.

Inspired by President Roosevelt’s statement that “... one-third of a nation is ill-fed, ill-clad and ill-housed,” the story is an argument, in photographic form, against old-law buildings which have become veritable fire-traps. The lengthy speeches make for frequent dull stretches in a film which will have difficulty in holding the attention of action-minded audiences.

The villain of the piece is the ancient tenement and when it speaks to one of its victims, a boy crippled in a fire, it does so in the croaking voice of a miserly old man. The boy’s sister, appealingly portrayed by Sylvia Sidney, attracts the attention of the handsome young owner and he attempts to start a movement to tear down the squalid house and erect a livable building in its place. But it is only when the crippled boy sets fire to the tenement which has caused so much misery that the demolition of the slums begins.

The players have all been well cast as to type, but only Myron McCormick, as the heroine’s leftist boy friend; Sidney Lumet, as the unhappy slum kid, and Iris Adrian, as a ‘fancy lady,’ really stand out. Leif Erickson is unable to give conviction to the role of the sympathetic playboy. Filmed in New York, the picture has many artistic background shots. Dudley Murphy deserves credit for attempting a picture about present-day housing conditions—a difficult subject, but it is neither an artistic nor commercial success.

AD TIPS: Play up the highly-publicized title. Distribute newspaper type of handbills with tenement fire headlines.

LEYENDECKER

‘WATER RUSTLERS’ ABOVE AVERAGE COWGIRL WESTERN

Rates • • • for action spots

Grand National
(Huriman-Lieberman Prod.)
55 Minutes
Directed by Samuel Diege

With our cowboy dare-devils becoming more sated with every release it was bound to be only a matter of time until somebody came along with a cow gal who could give them a head start and still run rings around them. And in Dorothy Page, Grand National has delivered!

She rides, ropes, shoots, and her singing is certainly above average. In addition, she is quite a looker and gives that sex appeal that has been lacking in horse operas for years.

The supporting cast is very competent. The story no insult to the intelligence. The direction tops. The photography a superb thing of beauty. There are mere eye-filling shots of cattle on the move, horses riding thru giant cactus lined roads; majestic mountains; rushing water; deserts and dried up river beds, etc., than are usually found in a dozen pics of this nature. For which lensman Max Stengler can take bows.

The story has to do with a big, but crooked, mining company building a dam shutting off water from cattlemen in the valley, and the manner in which Miss Page and her new ranch foreman, O’Brien, beat them at their game of trying to force out these old time settlers.

There is action in plenty; fist fights; gun fights; a story that holds up all the way. In short there is nothing “weak” about this present day western starring one of the “weaker sex.” It’s got everything it takes and entertains from start to finish.

P.I.X

(More Reviews on Page 18)
COLUMBIA

After a few weeks of heavy activity, this plant is back to a slow pace with only two films currently at work. In addition to "Plains No. 4," "Blind Alley" is shooting . . . Only two minor endeavors appear scheduled for the remainder of this month — "Missing Daughters" and "Parents on Trial." . . . Jack Cohn, Abe Montague and Joseph Mccownville are in town conferring with Harry Cohn on next season's product. So far no word regarding their plans has been forthcoming . . . . Loretta Young is reportedly receiving $100,000 for her Columbia stint opposite Cary Grant in "Our Wife." . . . The signing of Frank Lloyd to direct and produce "Tree of Liberty" is somewhat of a coup for Harry Cohn since it was common knowledge that George Schaefer was seriously interested in obtaining Lloyd to head one of the units he is planning for RKO. Possibly this will come later, since Lloyd's deal is for one picture only. It will follow "Ruler of the Sea," his last Paramount assignment . . . . Under our comments on United Artists you will find the reason why we are almost certain that Frank Copley will quit Columbia after making one more.


GRAND NATIONAL

Production here is being sustained by "Everything Happens to Ann," the first picture G-N itself has started since the reorganization. . . . Not surprising was the resignation of Edward Alperson from his post of vice-president and general manager of distribution for G-N. Since the Hammons-Alperson merger it has been frequently pointed out that there is no love lost between the two men and from the very first it was assumed by insiders that one or the other would drop out. It was logical that Hammons remain, since he is the guiding figure in the new set-up . . . Again harassing the company are its financial difficulties. Shortly after the lost issue of FB was printed, its West Coast office was given to understand by a reliable source that the bottom had fallen out and G-N was forced to the wall because the promised capital had not materialized. This rumor was covered next day in the local trade papers by a story to the effect that Hammons was on route to the Coast with the necessary bankroll, sufficient to meet the demands of the more insistent creditors of the organization. Apparently this was untrue for Hammons has been here for some days now and our last report from the creditors indicates that they have received no satisfaction and are seriously considering pressing a sale of all G-N assets to satisfy their claims. Whether they will go through with this plan or not is pure conjecture. On the other hand, Hammons has repeatedly stated he was in a position to obtain money for the company, but so far he has shown very little actual cash. He now appears to be in a position where he will either have to produce the goods or permit the company to pass out of his control. Pressure is being brought to bear on Franklyn Warner in an attempt to swing his financial backing into the G-N set-up. The Fine Arts head has been unwilling to do this, preferring to keep his coin in the production end, where it is doing a splendid job. While there is still a fair chance that G-N will pull itself out of its present difficulties, the situation is not getting brighter. As a matter of fact, many Hollywodians have the outfit's obituary prepared. However, Hammons is a resourceful man and he may perform the miracle! . . . Another legal difficulty was threatened this week when G-N instituted a suit against Eugene Frenke charging him with failure to conclude his agreement with the company by turning over the print of the Anna Sten picture "Exil: Express." This was later dropped and the film will be released in March.

CONTRACTS: Judith Allen for lead in cowgirl western replacing Dorothy Page . . . . STORY BEYS: "Miracle of Main Street," original by Samuel O'Grady and Boris Ingster . . .

METRO-GOLDWYN-MAYER

This plant is the busiest in Hollywood. Nine films are at work — six having been started since our last comment. They are "Maiden Voyage" (Young-Annabellia), "Kid From Texas" (O'Keefe-Rice), "Calling Dr. Kildare" (Ayres-L. Berrymore), "Penthouse" (Bruce), and "A Hundred to One." . . . Such roves as are being heard here regarding the new MacDonald musical "Broadway Serenade!!" It is Robert Z. Leonard's first job as producer-director. The musical finale by Busby Berkeley is another cause for enthusiasm resulting as it did in a long term contract for the ex-Warner megaphoner. His first assignment will be "Bobes in Arms." . . . On the other hand "Ike Follies of 1939" appears to be something of a disappointment judging from the reaction of sneak previewers . . . . Winnie Sheehan wants Robert Taylor for the lead in his racing story "Floridan," for which he has been preparing for quite sometime. Whether the actor will be available or not is not yet known. Currently in "Lucky Star," MGM wants him to follow this with "Lady of the Tropics," in which he will play opposite Hedy Lamarr. This film, incidentally, will get a quick schedule in order to offset whatever unfavorable impressions may have been created by the shelving of "I Take This Woman." Taylor is also spotted for one of the leads in "Northwest Passage." . . . Deal whereby this company hopes to acquire the rights to "The Desert Song" owned by WB is on the fire again. After viewing Nelson Eddy's performance in "Let Freedom Ring," we can readily understand why the studio is so anxious to secure the operetta. Both parts have very much in common and the "Red Shadow" role would most certainly suit Eddy's newly revealed personality. . . . It is almost a certainty that no "Thin Man" picture will appear on this company's immediate schedule. William Powell is still unable to work and after due consideration MGM executives have decided not to try another actor in the part . . . . Kenneth McKenna, New York story department head, will take over the post vacated by Edwin Knopf . . . . Substitution of Victor Fleming for George Cukor as director on "Gone With the Wind" was not altogether surprising. Since MGM will release the film and is also financially interested in the production, the organization's heads have never concealed their desire to put a MGM megaphoner at the helm . . . . "Earl of Chicago" has again been postponed because of Mervyn LeRoy's top heavy schedule. It was to be a Robert Montgomery vehicle . . . Grace Hayes, that grand old trouper, has been given an important part in "Bobes in Arms." She may be built into a player of the type of Marie Dressler . . . . Jeanette Mac...
Donald begins a three month concert tour in March, the first she has made since she tied up with MGM . . . Because Illona Massey has been panned by some of the fan magazine writers and columnists as a 1938 fizzle, the publicity de"it's endeavoring to stimulate interest in her by touting her as the star for this or that vehicle. Which one will ultimately be chosen is anybody's guess. We can only hope it offers more inspiration than the dismal "Rosalie" for Miss Massey is a young lady of infinite possibilities, as we noted a year ago in our "Rosalie" review. The heavy exploitation on Lamarr and Karjas unfairly submerged this girl . . . "They All Come Out", the MGM short about prisons, clicked heavily at a recent sneak screening to such an extent that it may possibly be released as a short feature. Since the film runs four reels such a plan is quite feasible. What is more important, Metro is hoping that this film will be the predecessor of similar four reel subjects to replace the secondary features on double bills. More than any other company, MGM is opposed to double bills. It attempted to force an elimination of them with such long pictures as "Mutiny on the Bounty", "Marie Antoinette" and "Romeo and Juliet". The effort failed. Reaction to "They All Come Out" will be carefully observed to ascertain if this might be the solution.


MONOGRAM

"Streets of New York" (Jackie Cooper) is shooting here. A Jack Rondall western was completed since our last comment . . . First reports on the conferences now taking place between Scott Dunlop and W. Ray Johnston point to the fact that Monogram will increase its 1939-'40 program to fifty-four pictures. Twenty-four will be westerns; of these, eight will be reissues. Thirty features are scheduled, four more than this season. Eighteen in this division will be in the special production bracket. Budget increases are plotted for the Frankie Dorro, Jack Randall and Boris Karloff series . . . Having been forced to postpone production on "Wolf Call", Poul Molvorn has set his next Monogram production as "Stunt Pilot", a Tauspin Tommy picture . . . Substantiating FB's review in the February 11 issue, "Convict's Code" was withdrawn from a local grind engagement after a day's booking. "Wanted by the Police" (Darre) filled in for the rest of the run. Scott Darling has been signed to write the next Karloff, "Mr. Wong in Chinatown" . . . This studio will make a series co-starring youngsters Jackie Moran and Morsha Mae Jones. First will be "Tomboy".


PARAMOUNT

Only one new starter here among the seven films currently filming. It is "The Magnificent Fraud", featuring Lloyd Nolan and Akim Tamiroff . . . A rather enlightening view of the trend of the new Paramount regime may be gleaned from the results of the first of a series of informal meetings at Paramount personnel held recently. It was at this gathering that William Le Baron and Frank Freeman public- lily stated their attitudes toward each other's position at the studio. Le Baron expressed his pleasure at having Freeman at the plant and commented extensively on the capable manner in which the latter was cutting the red tape between the financial and production operations of the company. He went on to say that for the first time during his six years' stay with Paramount he really felt the company had an ideal set-up. Freeman also spoke, explaining that he was at the studio merely to knit the studio's interests with those of the home office. He vehemently declared that production was not his job and that he has no intentions of interfering with it . . . Such statements are unusual for Paramount executives. This outfit has always been noted for a division of executive authority to such a degree that, from day to day, one rarely knew exactly who was in charge of things. Even more distracting has been the ruling that almost every- thing must be referred to New York for final decision. On matters of immediate importance this has been a damaging and expensive Paramount policy. Now with Freeman on the spot to interpret the company's views, there are fewer misunderstandings and yet production is not impeded by his interference. This is a sound and sensible policy. Only under such a system can production faults be eradicated and errors of judgment traced to the proper sources . . . Now that this harmony prevails and there is a sound basis for good production, it is to be hoped that the quality of Paramount's product will improve. It has not been good so far this season. It has been definitely dispointing! . . . Harry Sherman has ambitious plans for his '39-'40 season. The veteran producer plans a program of eleven pictures for Paramount release. One of these will be a super Western based on the life of Buffalo Bill. A film biography of O. Henry yarns and a Zone Grey remake are planned, in addition to the six Hopalong Cassidy films starring William Boyd. To succeed George Hayes in the role of Windy for this series, Sherman is said to be dickering with Sidney Toler. The actor has worked for Sherman before and on is regarded by the producer and his organization. 20th Century-Fox is said to have no objections to the deal . . . An interesting story idea being mulled here has the title "The House that Shows Built". It is a story of the motion picture industry and the part played in it by Adolph Zukor . . . Allen Jones is dickering on a term deal at this plant . . . Charles Rogers is definitely committed for a second Para- mount production. It will be "Our Neighbors, the Corters", the rights to which Rogers secured some time ago. Roy Bontier will play the lead. Ellen Drew is tentatively set for the femme lead in Rogers' dramatization of the life of Gus Edward "The Star Maker".


REPUBLIC

"Man of Conquest" continues in production here, plus "Heroes of the Desert"! lost Three Mesquites Western on this season's pro- gram . . . Richard Dix is slated to remain at this studio for the role of General Grant in a picture to be woven around his life. To be produced on a scale similar to "Conquest", it is expected to cash in on the present taste for Civil War material . . . Taking no chances of offending the exhibitors whose good will has built Republic to the position it presently enjoys, the organization has abandoned plans for a national air show. The move will cement Republic's existing ex- hibitor relations and make a profound impression on others . . . John Wayne will step out on his own next season according to present Republic plans. The Western star, who scored so heavily in "Stage- coach", will be replaced in the "Mesquites" series and set in his own series of pictures. Wonder if there are any red faces among those who questioned the wisdom of bringing in Wayne when Bob Livingston was withdrawn from the trio early this season!
RKO-RADIO

Only one new picture has gone into production here since our last issue—"Sorority House". Coming up and scheduled to start before the first of next month are "Girl From Mexico", "Career", "Full Confession", "The Second Shot", "Spellbinder", "The Saint in London", "Little Mother", "The Flying Yorkshireman" and "G-Dog". A rather sketchy outline of the ’39-’40 program from RKO indicates that about twenty-eight pictures will be made at a cost of about $20,000,000. "Hunchback of Notre Dame" will be the top budgeter. Several players including Robert Morley, Orson Welles and Bela Lugosi are being considered for the title role. To bolster its dwindling star list, RKO is canvassing the field for name players for one and two picture deals. This is much the same policy which helped Universal this season. Already signed are Kay Francis, Carole Lombard, Anna Neagle, Joan Hersholt for three Dr. Christian stories, Joe Penner, Victor McLaglen, Charles Boyer, Eddie Contor, Irene Dunne, Barbara Stanwyck, Gary Grant and Douglas Fairbanks, Jr.

Negotiations are under way with Richard Dix. From the stock company, Tim Holt and Lucille Ball are up for more important roles. The studio also expects to discover some worthwhile newcomers through the radio show of Jesse Lasky. What's this we hear about the Douglas Corrigan picture being 90% narration by Knox Manning? Won't that please the customers particularly—Herbert Wilcox make his first move in his English production activities for RKO, a move he is now discussing with George Schoefer, whom he is accompanying to New York. Kay Francis will appear in support of Carole Lombard in "Memory of Love", which is scheduled to start shooting in the middle of March. RKO is negotiating with stage producer Max Gordon for release of the projected film versions of the two Broadway successes "Abe Lincoln In Illinois" and "The American Way". Gordon intends to produce them himself.

CASTS: ... 

20TH CENTURY-FOX

Production is proceeding at a good pace here, with seven films currently filming. "The Garilla", which suffered a set-back when the Brothers Ritz balked at the script and production set-up, is well under way. The comedians are reported coordinating in every possible manner to offset the last time, to overcome the poor reception their "Three Musketeers" received and also to save themselves the money they will be charged for the delay. Another new starter at the plant is "Police School" (Withers). Of considerable impert is the report that the English properties activities are considering the company's '39-’40 program to a number for below the fifty-two picture schedule it has maintained for a number of years. This would be a progressive and intelligent move, one that indicates that they do not intend to continue treading down the high standards it set in the two seasons prior to this. During this season FB has frequently been at odds with 20th Century, because we have felt that the studio was falling down on its job by cluttering its program with too many B to Z pictures of negligible boxoffice value. Also, many of its recent so-called A films have been entirely unwarthy of a company of such capabilities. It was and still is our opinion that such slavish production endeavors are not compensated for even by such occasional hit pictures like "Rogtime Bond" and "Jesse James". Apparently, the company's leaders are beginning to share this thought, for the huge success of these big pictures has inspired this new policy. It is assumed that the Wurltzel unit will be given a flexible program of nineteen pictures in constant production; the twenty-eighth it will turn out this season. They will be handled on the higher production standard mentioned in previous issues. We sincerely hope no change of mind will check the realization of this plan. 20th Century-Fox is well equipped with intelligent production minds and facilities, but its executives must be in mind that no company can sustain itself or its exhibitor customers with a production schedule boasting a handful of big hits and a smattering of low-grade filler material. The reported 20th Century-Cosmopolitan deal has been set. The Hearst organization will turn over to the studio, rights to some 200 story properties. In return the Cosmopolitan label will go on a group of pictures, the first being "Hound of the Baskervilles". Probably some financial interest in each picture is also involved, although Fox has made no public statement regarding this. "The Little Princess" may get a roadshow engagement. There is a great deal of enthusiasm here about Mary Healy, a younger who, so far, has not appeared in a picture. The girl did a pinch hit job on one of the big league air shows which is said to have brought a host of letters from the attention of company executives. She is being groomed for a build-up. Jerry Hoffman, ex-newspaperman who began a production career here with the Sol Wurltzel unit three years ago, has lost the lot. Writer Alfred Cohn has also packed his bags and taken with him the script of "Capitol Hill", which he was writing. Strikes us as a very odd deal. "Frontier Marshal", which was skedded to be a super western, has been shifted to the Sol Wurltzel unit and is slated to be one of the producer's more important efforts. There is talk of doing another epic here; one to be based on the history and development of commercial aerials. Haven't we had more than enough aviation films lately?

CASTINGS: ...
Hollywood Editorial

By

DAVID JAMES HANNA

FILM EXECUTIVES—GOOD AND BAD

The most illuminating feature of the recent stockholders' case against executives of Metro-Goldwyn-Mayer (Loew's, Inc.) was the testimony concerning the high regard in which the officials and producers of that company are held by rival film men. Briefly, the consensus of expert opinion was that MGM has been unusually successful in obtaining the services of persons with exceptionally sound motion picture JUDGMENT—this qualification, according to the witnesses, being at somewhat of a premium in Hollywood.

Whether, as the stockholders maintained, their Solomon-like talents were overpaid, is not the point of this comment. We are merely inclined to agree that such expressions of praise as those accorded the MGM executives were not wholly undeserved. Time and time again, this organization has demonstrated its superior judgment, its ability to comprehend audience desires and to give both exhibitors and filmgoers pictures of higher commercial and entertainment value. MGM develops stars with astonishing sagacity and, although this writer has in recent months frequently levelled criticism at quite a few MGM story selections, the fact remains that the studio is right in an unusually large number of its endeavors. These and many other factors emphasize the fact that the men behind the scenes at MGM do possess qualities which most other executives apparently lack.

We dare make this statement directly in the face of the recent debacle of Hedy Lamarr's "I Take This Woman". To hear some Hollywood people discussing the shelving of that picture, one would presume this to be the most flagrant example of poor judgment in motion picture history. It seems that when Metro pulls an occasional boner it is a signal for the film city's ample "sour grapes" chorus to go into action. We are inclined to think that the circumstances of the Lamarr case do not warrant such a hullabaloo.

In the first place, it was the public and the Hollywood press who placed Lamarr on a pinnacle she does not deserve. Following her appearance in "Algiers", there was a demand for the actress, which Metro hoped to meet. She was given a very simple role—that of a glamorous foreign girl living in America. It would be a natural for Gabor, Dietrich or Rainer. But they are far better equipped actresses, although the raven newcomer may improve remarkably with more experience.

From what we hear at the studio, Miss Lamarr was very unconvincing, so rather than risk a laughable flop, MGM exercised shrewd judgment and junked the film. Miss Lamarr will now be given a second opportunity in a role more suited to her present limited talents. That seems damn good business sense to us!

It is not difficult to list a great number of films probably more deserving of the shelf than "I Take This Woman". But, unfortunately for the film industry, there are too many producers elsewhere whose lack of good judgment is quite close to appalling.

The case of Harry Cohn has been dwelt upon extensively in recent issues of FB. Yet, as a shining example of the inconsistent judgment which results in cluttering marquees with tripe, there is none better than Mr. Cohn. How a man whose organization has turned out such splendid films as "It Happened One Night", "The Awful Truth", "You Can't Take it with You" and "I Am the Law" would consider blithely affixing the Columbia seal to such entertainment vacuums like "Crime of the Year", "Flight to Fame" and "Lone Wolf Reporter" among many others, is difficult to understand. Yet, with that righteous indignation so peculiar to some Hollywood executives, Mr. Cohn becomes violently displeased when an honest attempt is made to point out his errors of judgment.

With George Schaefer at the RKO helm, the industry is looking forward to a brighter future for that studio. In the past, and more particularly during the last two years, good judgment has been anything but indicative of RKO production heads. Consider the sort of thinking which pays an exorbitant price for the uproariously funny "Room Service", only to convert it into a vehicle for the unique talents of the Marx Brothers. At the same time we find a potentially successful series like "The Saint" stones winning audience appreciation to an extent that RKO executives could not foresee. As a result, the company lost the series star, Louis Hayward and is presently paying its author double his previous salary, after almost losing him! We look to George Schaefer to avoid such blunders in the future.

At 20th Century-Fox we find Sol Wurtzel working in a rut, which causes one to wonder if his many years of experience in the industry have endowed him with any powers of judgment at all. Having led the series trend, Wurtzel's '38-'39 product could follow only in that same line, resulting in a succession of poorly contrived, unoriginal films. Perhaps now that he has gotten it out of his system we may expect more substantial enterprises from his unit.

In contrast, there is Bryan Foy at Warners, who appears to know not only when and how to sense a trend, but is able to follow it up with good effect. In our recollection, only once has Foy's good judgment failed him and then but briefly. This was during the screwball comedy cycle, when he failed to realize his B costs, writers and productions could not hope to compete with the carefully worked out situations which made the cleverer and bigger offerings such good fun.

Paramount and Universal have had more than their share of minus-judgment executives. Their effect on these companies is too familiar to bear repetition in this space. Universal now is definitely on the upswing, due solely to the fact that at the head of the studio are men well equipped with a knowledge of motion picture problems and more specifically with a sound sense of discrimination.

Certainly the MGM witnesses stomped the situation correctly when they noted judgment as the outstanding characteristic of the company's personnel. Although they do not actually make the pictures, the men behind the executive desks reach the pre-production decisions which usually mean the success or failure of a film. Of the men who guess right, Metro has more than a fair share.
PRODUCTION RECORD

In cases of Title Changes the Original Title appears in light face directly under the New Title. Details will be found in the previous issues under the Original Title. All new product is on 1938-39 programs, unless otherwise noted.

COLUMBIA

Sold 1938-39 Features (41) Completed (20) In Production (2)
Westerns (22) Completed (8) In Production (10)
Serials (4) Completed (3) In Production (0)

BLIND ALLEY

Shooting started—February 15

Drama

Cost: Chester Morris, Ann Dvorak, Ralph Bellamy, Rose Stradner, Ann Doran, Joan Perry, Melville Cooper, John Eldridge, Marc Lawrence

Director—Charles Vidor

Release IN PRODUCTION Date
Plane No. 1 1/11

RECENTLY COMPLETED

11/15 Adventures in Sahara (Orig. Revolt in Sahara) 9/21
5/18 11/15
8/28 Blondie Steps Out 1/11
10/12 Crime Takes a Holiday 5/17
10/12 First Offenders
10/12 Flight to Fame (Orig. Wings of Doom) 1/12
Flying C-Men 12/12
Frontiers of '49 (Orig. Californian Cavalcade) 11/19
5/18 High School 7/16
5/18 Gladiator, The 6/1
6/10 Highway Patrol (Orig. State Patrol) 1/9
5/29 Homocide Bureau 8/15
5/13 I Am the Law (Orig. Outside the Law) 6/1
11/1 In Early Arizona 8/17
Lady in the Mob (Orig. Mrs. Leonard Madison) 1/11
8/25 Lady Objects, The 7/27
5/12 Law of the Plains 2/26
10/12 Law of the Texas (Orig. South of the Rio Grande) 9/10
Let 'Em Live 1/7
10/12 Lone Wolf's Daughter (Mounted Police No. 1) 11/31
12/1 North of Shanghai (Orig. Life Is Cheap) 10/22

OUTSIDE THESE WALLETS 1/28
Phantom Gold 9/18
Pioneer Trail (Orig. Valley of Violence) 1/31
Prairie Night 1/11
Racketeers 7/11
Smashing the Spy Ring (Orig. Spy Ring) 1/12
South of Arizona (Orig. Ringing Guns) 3/11
Spider, The (serial) 9/10
Stage Coach Days 3/26
Strange from Arizona (Orig. Phantom Train) 1/16, 16
5/17 There's That Woman Again 10/8
Thundering West, The (Orig. Trail of the Tumbleweeds) 10/22
West of Cheyenne 7/29
West of Santa Fe 8/13
Whispering Enemies (Orig. Weekends) 11/5
Wild Bill Hickok (serial) 6/11
You Can't Take It With You 5/14

METRO-GOLDWYN-MAYER

Sold 1938-39 Features (44-52) Completed (27) In Production (10)

WITHIN THE LAW

Shooting started—February 8

Drama

Cost: Ruth Hussey, Tom Neal, William Gargan, Paul Kelly, Sidney Blackmer

Director—Gustav Machoty
Producer—Lou Ostrow

Story: Ruth Hussey is a young girl railroaded to prison. She swears revenge on the man who was responsible. Tom Neal, the man's son, becomes the target for her hatred but after various situations she ends up by loving and marrying the boy.

MAIDEN VOYAGE

Shooting started—February 10

Comedy

Cost: Robert Young, Annabella, Walter Connolly, Albert Marin

Director—William Thiele
Producer—Edgar Selwyn

Story: Robert Young has a great weakness for girls and to overcome this he is taken to Europe. Here he finds insanity and is brought to a hospital where he falls in love with the Doctor's ward, Annabella.

KID FROM TEXAS

Shooting started—February 6

Comedy

Cost: Dennis O'Keefe, Florence Rice, Jessie Ralph, Anthony Allen, Buddy Ebsen

Director—S. Sylvan Simon
Producer—Edgar Selwyn

Story: This casts Dennis O'Keefe as a cowboy who after seeing a polo game on the screen, decides to become a polo player. Development of the story concerns his endeavors in that direction as well as his courtship of Florence Rice.

CALLING DR. KILDARE

Shooting started—February 11

Comedy

Cost: Lew Ayres, Lionel Barrymore, Lorraine Johnson, Otto Kruger, Samuel Hinds, Nat Pendleton, Bob Watson, Donald Barry

Director—Harold Bucquet
Producer—Lou Ostrow

Story: With Lew Ayres again in the title role this concerns the young doctor's mix-up with some gangsters who, through a girl, have persuaded him to treat a bullet wound without reporting it to the police. Lionel Barrymore, as Lew's kindly old sponsor, succeeds in ironing out the difficulties for Ayres.

PENTHOUSE

Shooting started—February 14

Drama

Cost: Walter Pidgeon, Virginia Bruce, Frances Mercer, Leo Carillo, Lee Bowman, Frank Thomas, Paul Guilfoyle

Director—Edwin Marin
Producer—Louis D. Lighton

Story: (Unavailable: see next issue)

A HUNDRED TO ONE

Shooting started—February 15

Drama


Director—Leslie Fenton
Producer—Edward Chodorov

Story: Melvyn Douglas is a reporter who gets hold of a $100 bill which turns out to be a ransom note. Douglas traces the history of the bill, revealing how it changed the course of the lives of many people who had possessed it.

GRAND NATIONAL

Sold 1938-39 Features (26) Completed (9) In Production (1)
Westerns (14) Completed (7) In Production (0)

EVERYTHING HAPPENS TO ANN

Shooting started—February 16

Comedy

Cast: Heather Angel, John King, William V. Davidson, Emma Dunn, Constance Callier, Robert Elliott, Henry Brandon, Tom Dugan, Clem Bevans, Wilbur Mock, Fred Kohler, Jr., Walter Collett, Joe Devlin, Fern Emmett, Antonio Oland

Director—Al Christie
Executive producer—Jack Skirball

Story: Heather Angel plays the role of a girl who rebels against her strict life, invents her savings in some new clothes and starts out to see the world. She becomes involved with Henry Brandon, a gangster, who has just committed a murder. It is from this awkward situation that she is rescued by John King, whom she eventually decides to marry.

RECENTLY COMPLETED

Release Release Date Details
Region in Issue
11/1 Cipher Bureau 1/16
11/16 Crashing Through (Orig. Revolt No. 3) 8/26
5/1 Edge Express (Orig. Edge) 8/13
5/1 Frontier Scout 1/13
10/1/21 Frontier Scout 8/13
11/2 Long Shot 1/13
12/1 Panama Cipher 1/28

Release Release Date Details
Region in Issue
Rhythm Rides the Range (Orig. Rhythm on the Range) 1/11
Ride 'em Cowgirl 2/10
10/1/21 Shadows Over Shanghai 7/28
11/1 Sunset Murder Case (Orig. Sunset Strip Caper) 8/13
12/1 Trigger Fals 11/10-11/3

(Continued on next page)
### MONOGRAM

**Sold 1938-39 Features (26) Completed (13) In Production (1) Westerns (16) Completed (9) In Production (0)**

#### TRIGGER SMITH

**Western**

**Cost:** JACK RANDALL, Frank Yaconelli, Dennis Moore, Bobby Clark, Richard Ridings, Rodeo Latham

**Director—Alan James**

**Producer—Robert Tonsey**

**Story:** When his brother is killed by a band of bank robbers, Randall sets out to avenge his death by tracking down the criminals. In so doing he meets and falls in love with Joyce Bryant, whose brother is an undercover man working on the case.

#### STREETS OF NEW YORK

**Shooting started—February 11**

**Drama**

**Cost:** JACQUE COOPER, Martin Spellman, Sidney Miller, Buddy Pepper, Bobby Stone, David Durand, Robert Tucker, William Tucker, George Cleveland, Robert Keane, Robert Emmett O'Connor, Dick Purcell, George Irving, June Mortal

**Director—Jack Mintz**

**Producer—William T. Locke**

**Story:** Jackie Cooper is the young brother of Dick Purcell, a public enemy. Cooper supports himself and a crippled pal, Martin Spellman, and resists aid from Purcell. Complications ensue when Jackie brings to the local attention of George Irving, a judge whom Purcell-killed policeman, and, in a fracas, Spellman is hurt. Purcell is sentenced to the electric chair and is in the Big House that the brothers make their peace. Spellman is taken in hand by the Judge, and Cooper returns to his news stand to build the hard fight ahead of him to become a great lawyer.

### RKO-RADIO

**Sold 1938-39 Features (54) Completed (21) In Production (2) Westerns (6) Completed (5) In Production (0)**

**To be delivered on '37-'38 program—**

1. **Astor-Rogers musical;** 1. **Bobby Brown picture**
Sorority House

Plot: This chronicles the romantic adventures of a young woman, Anne Shirley, who goes to college primarily for an education, only to find herself thoroughly entangled in sorority politics.

IN PRODUCTION

Release Date | Details to Issue | In Issue
--- | --- | ---
February 25, 1939

20th Century-Fox

United Artists

20th Century-Fox

Goldwyn:
- Sold for 1938-39 (5) (Completed 1) In Production (1)
- Sold for 1939-40 (5) (Completed 3) In Production (0)

Wanger:
- Sold for 1938-39 (5) (Completed 3) In Production (0)

Korda:
- Sold for 1938-39 (5) (Completed 0) In Production (0)

Small:
- Sold for 1938-39 (5) (Completed 2) In Production (0)

Roach:
- Sold for 1938-39 (5) (Completed 3) In Production (1)

Universal

Sold 1938-39 Features (44-55) Completed (40) In Production (7)

The Gorilla

Plot: The gorilla is an animal in danger of extinction, and the movie tells the story of its struggle for survival.

Police School

Plot: This is a story about a group of cadets who must work together to solve a mystery on campus.

The Family Next Door

Plot: This is a family drama about a mother and father who must navigate the challenges of raising children in a modern world.

United Artists

Release Date | Details to Issue | In Issue
--- | --- | ---
February 25, 1939 | Details to Issue | In Issue

United Artists

Release Date | Details to Issue | In Issue
--- | --- | ---
February 25, 1939 | Details to Issue | In Issue
W A R N E R  B R O T H E R S

Sold 1938-39 Features (52) Completed (36) In Production (7)

FAMILY REUNION
Shooting started—February 9 Droma
Cast: John Garfield, Priscilla Lane, Gale Page, Jeffrey Lynn, Fay Bainter, Claude Roains, Roy Robson, Lalo Lame, Rosemary Lane, Brian Donlevy, Frank McHugh, Donald Crisp
Director—Michael Curtiz
Producer—Henry Blanke
Story: This reunites the "Four Daughters" company in another story which chooses Fay Bainter as the mother of the family whose husband, Claude Roains, deserted her after their last child was born. He returns and collects his children--including one with his rare charm and personality--and the father who is about to marry Donald Crisp, postpones this because Rains wants her to remarry him. After the household threatens to go completely haywire, Bainter convinces him and herself that he must go. He represents only insecurity and irresponsibility. He goes, and with him takes John Garfield, a kindred spirit with whom Priscilla Lane has fancied herself in love. She restores her affections to the more reliable Jeffrey Lynn.

EACH DAWN I DIE
Shooting started—February 2 Droma
Cast: JAMES CAGNEY, GEORGE RAFT, Jane Bryan, George Broncroft, Moixie Rosenbloom, Thurston Howell, Victor Jory, John Wray, Paul Hovest, Edmund Dunn, Joe Downing, Lewis J. Heid, Stanley Ridgely
Director—William Kieghley
Producer—David Lewis
Story: James Cagney plays a reporter who is railroaded to the penitentiary when he tracks down some graft in the District Attorney's office. Here he makes the acquaintance of George Raft, a notorious gangster. The criminal is instrumental in proving Cagney's innocence.

GANTRY THE GREAT
Shooting started—February 15 Droma
Director—William McGann
Supervisor—Mark Hellinger

Studio Size-Ups
(Continued from Page 11)

Story of the Wright Brothers... Another Atlantic cable will be "flaid" by WB. Studio plans a featurette based on the historical occurence. They seem to recollect Paramount's production of a cable and now Universal... WB has definitely committed itself to a no-participation policy for radio. Humphrey Bogart is the first player to be lifted from an air assignment... Cagney for remakes seems unending. Two more are skedded by this outfit... "Diocletian" with Claude Roains and "Burning Daylight" for Errol Flynn... "Lincoln in the White House", short, has replaced the secondary feature in quite a number of theatres... "The Life of John Paul Jones" has been frequently discussed as a vehicle for James Cagney... Finally WB's able historian, Crane Wilbur, has been assigned the scripting job. It will make an ideal vehicle for the dynamic Cagney... Eddie Albert will go into the leading role of "Stuff of Heroes" upon the close of his Broadway play. He is the fine person who scored heavily in "Brother Rat"... What should be another "final" spark to the gangster cycle is a contemplated story based on the life of John Dillinger, with Raft in the leading role... They are planning a remake of "20,000 Years In Sing Sin" to star Garfield.

CASTING:
Dorothea Arnold, Mary Treen to "Three Smart Girls Grow Up"... Mary Portal, Frederic Burton to "Risky Business"... Eddie Quillan, Ruth Donnelly, Benzy Hartnett, Hugh Herbert, Joy Hodges, Juanita Quigley in "The Family Next Door"... Tom Brown, Barton MacLane, Preston Foster in "Big Town Czar"... Robert Krat in "East Side of Heaven"... DIRECTOR ASSIGNMENTS: Arthur Lubin to "Big Town Czar"... Frank Strayer to "The Family Next Door"... CONTRACTS: Writer Felix Jackson renewed... Players Joy Hodges and Dorothy Arnold renewed...

WARNERS
Seven films are working—four of which were recently begun. They include "Waterfront", "Family Reunion", "Ech Down 1 Die" (Cagney-Raft) and "Gantry the Great"... More photopic films in preparation by WB are "The Man Who Walked With God", "Concentration Camp", "American Cavaclade", "Panama Canal" and "The Story of the Wright Brothers"... Another Atlantic cable will be "flaid" by WB. Studio plans a featurette based on the historical occurences. They seem to recollect Paramount's production of a cable and now Universal... WB has definitely committed itself to a no-participation policy for radio. Humphrey Bogart is the first player to be lifted from an air assignment... Cagney for remakes seems unending. Two more are skedded by this outfit... "Diocletian" with Claude Roains and "Burning Daylight" for Errol Flynn... "Lincoln in the White House", short, has replaced the secondary feature in quite a number of theatres... "The Life of John Paul Jones" has been frequently discussed as a vehicle for James Cagney... Finally WB's able historian, Crane Wilbur, has been assigned the scripting job. It will make an ideal vehicle for the dynamic Cagney... Eddie Albert will go into the leading role of "Stuff of Heroes" upon the close of his Broadway play. He is the fine person who scored heavily in "Brother Rat"... What should be another "final" spark to the gangster cycle is a contemplated story based on the life of John Dillinger, with Raft in the leading role... They are planning a remake of "20,000 Years In Sing Sin" to star Garfield.

CASTING:
John Garfield, Ann Sheridan to "Dust Be My Destiny"... Dead End Kids, Betina Grayville, Frankie Thomas, Creighton Hale, Jane Wyman, Ronald Reagan, Eduard Chennelli in "Battle of City Hall"... Fred MacMurray, Paul Cavanaugh, Jane Bryan in "You Can't Beat the Irish"... Robert Breck, Geraldine Fitzgerald in "You Can't Escape Forever"... James Cagney, Edith Fellows, Frankie Darro, DeWolf Hopper, Frankie Burke in "Country the Great"... Emma Dunn in "Each Dawn 1 Die"... Dennis Morgan, Marie Wilson, Gloria Dickson, Frank Faylen in "Waterfront"... Roland Young, Fay Bainter in "Three American Women"... Reginald Owen, Morton "The American Agent"... Wayne Morris, John Payne, Eddie Albert, Jane Bryan in "Two Weeks Off"... Eddie Brent, Betty Day in "The Old Maid"... DIRECTOR ASSIGNMENTS: William Kieghley to "You Can't Escape Forever"... Edmund Goulding to "All This and Heaven Too"... DON- TRACTS: Dennis Morgan (formerly Stanley Marmer) turned... Creighton Hale signed... Director William Kieghley renewed... Writer Lawrence Kimble extended... Players Jane Bryan and Moixie Rosenbloom renewed...
THE OKLAHOMA KID ... Is there anything more natural but that the baddest of all gangdom's bad men—Cagney—should be transplanted to the lawless west of old with a set of blazing irons in his hands? It seems that the ever-alert Warner Brothers don't miss a trick. If good looker Tyrone Power can play Jesse James and get away with it, James Cagney should be a cinch as the terror of Oklahoma! The exhibitors who have long relied upon Jimmy's gangster opuses to give the boxoffice a lift have something to look forward to in this one.

"The Oklahoma Kid" will pull a gun and blaze away as fast as any city killer you've ever seen. But he's no mere outlaw. There is some justice on his side, for profiteering villains are seeking to steal the land owners' properties. And, more personally, didn't they wrongly accuse his father of murder and lynch him! So it's a vengeful, daring Oklahoma Kid who dashes about the countryside striking terror into the hearts of his enemies.

They have wisely spotted Cagney's arch rival in gangdom opposite him again—Humphrey Bogart, Rosemary Lane is the girl he loves. There appear to be all the elements of saleable film merchandise in "The Oklahoma Kid"!

A Warner Bros. Picture
Cast: James Cagney, Rosemary Lane, Humphrey Bogart, Donald Crisp, Edward Pawley, Trevor Bardett, Granville Bates, Harvey Stephens
Directed by Lloyd Bacon
Produced by Sam Bischoff
Release date: March 11
'SMILING ALONG' GOOD ENTERTAINMENT FOR GRACIE FIELDS FANS

Rates ★★ — as dualler

20th Century-Fox
82 Minutes
Gracie Fields, Roger Livesy, Mary Maguire, Peter Coke, Jack Donahue, Hay Petrie, Edward Rigby, Philip Leaver, Skippy, the dog.
Directed by Monty Banks

One of the cleverest comediennes on stage or screen, Gracie Fields is still unappreciated by the great mass of the American picture-going public, although in England she is No. 1 comedy star. This, her second film to be released here, is not as pretentious as was "We're Going to be Rich," but it should win Gracie many new friends on this side of the Atlantic.

Some of the picture's dialect may be too thick but most of the humor is good old-fashioned slapstick—and it's all grand fun.

The simple story, telling of the adventures of a barnstorming vaudeville troupe through rural England, is merely a vehicle to exhibit the star's talents. The engaging mimic romps her way through the plot, giving impersonations, singing comedy numbers and even rendering a torch ballad, "Peace of Mind," in highly effective fashion.

When their manager is discovered to be a swindler, Gracie takes over the management of the troupe. Although bookings are few at first, a stray terrier wins them a reward and the friendship of its youthful owner, a famous pianist. The fellow joins the troupe, falls in love with a pretty member and agrees to help them secure a season's booking by playing at their opening performance.

The star, of course, is the pivotal point of this rollicking film, but capable performances are also contributed by lovely Mary Maguire, who has been seen in Hollywood films, and Roger Livesy, attractively mature as Gracie's love interest. And we mustn't forget Skippy, the lovable dog who saves the day.

Director Monty Banks keeps things moving at a lively pace.

AD TIPS: Gracie Fields needs selling so remind patrons that she is one of the world's greatest comedians. Mention that Skippy is the famous "Asta" of "Thin Man" fame.

LEYENDECKER

'THE LONE WOLF SPY HUNT' FAIRLY ENTERTAINING COMEDY-MELLER

Rates ★★ generally

Columbia
71 Minutes
Directed by Peter Godfrey

This Columbia endeavor is held together by a slender skein of story, but it contrives to be entertaining enough. By mixing a portion of The Lone Wolf with a dash of spy scare enough material has been assembled to make a fairly suspenseful melodrama for nighborhood and action audiences. There are enough deft comedy touches to make it an acceptable dueller in the better class houses, too.

Warren William plays the suave Lone Wolf, he who is a constant source of annoyance to detectives Tom Dugan and Don Beddoe. With a hunt on for a spy ring, all suspicious fingers point straight at William. But that gentleman gets himself a lovely alibi in Helen Lynd, much to the chagrin of his "heart," Ida Lupino, and eventually nabs the spy mob himself—as practically everyone in the audience anticipated since the second reel.

William is ideally suited for the role and he carries it off deftly. Miss Lupino is delightful as his romantic foil. Rita Hayworth does an engaging female menace. Little Virginia Weidler against displays her mature talent as the mischievous daughter of William by a former marriage. Peter Godfrey's direction carries the slim story over its sheerest points very adroitly. He has a clever light touch.

AD TIPS: Sell the Lone Wolf as the famous character who, single-handed, uncovers an amazing foreign spy ring.

PIX

'HOMER ON THE PRAIRIE' GOOD AUTRY WESTERN

Rates ★★ plus for western houses

Republic
58 Minutes
Gene Autry, Smiley Burnette, June Storey, Jack Mulhall, George Cleveland, Walter Miller, Gordon Hort, Earl Hodgins, Ethan Laidlaw, Sherven Brothers Readealers.
Directed by Jock T ovaly

A few brand-new story twists and better-than-average comedy touches put this Gene Autry vehicle ahead of the general run of westerns as regards entertainment value. The star retains his rating of Public Cowboy No. 1 by contributing his affable and strong-fisted presence and, as expected, crowing his Prairie ballads in decidedly pleasing fashion.

Laughers are generously sprinkled throughout HOME ON THE PRAIRIE with Smiley Burnette supplying his familiar brand of wide-eyed comedy assisted, in this instance, by Anna May, a good-humored elephant. Smiley becomes guardian of the mountaineous pachyderm when a phony medicine-peddler is arrested at Autry's roadside inspection camp.

Much of the story is concerned with that grave problem of cattle dealers—hoof-and-mouth disease. The villains of the piece, realizing that their herds have become infected, attempt to hide this fact from Gene and Smiley, in charge of the State Animal Commission. They also change the brand on their dead animals to that of an honest rancher whose daughter adores the crowing commissioner.

Gene protests that the plot is a frame-up and is jailed for his belief but Smiley's elephant nonchalantly tears out the side of the prison and permits the boys to ride to the rescue and expose the machinations of the evil ranchers. Early action is somewhat slow-moving but the climax has its full quota of fast-riding and the film, as a whole, is first-rate western fare.

Outstanding supporting roles are in the capable hands of such veterans as Jack Mulhall and Walter Miller. June Storey, an attractive blonde, is content to remain in the background.

AD TIPS: Play up Autry as the Nation's Most Popular Cowboy. Place a loud-speaker attached to one of his records playing in the lobby.

LEYENDECKER
NEW YORK TIP-OFF

Washington and Lincoln certainly did their part to raise grosses at Broadway first-runs during the past two weeks, the entertainment-seeking crowds on both holidays crowding all theatres along the Main Stem. With the exception of "Made for Each Other," at the Radio City Music Hall, which seems made-to-order for feminine patrons, week-day business in general was generally considerably below average.

Rozey business again took a nosedive with "The Three Musketeers" (Ritz version) after a disappointing week with "Telltaile." The theatre hopes to get back to normal with the current "Wife, Husband and Friend." The Paramount also expects to attract customers to "Cafe Society" following two blue weeks of "St. Louis Blues." John Wright, manager of the Rivoli, is smiling again now that Universal's "You Can't Cheat an Honest Man" is filling up the empty spaces in the house caused by the Paramount film, "... one-third of a nation."

Brittonia ruled the picture field between 44th and 47th on B'way last week. "Mutiny of the Elsinores," at the Criterion; and Gracie Fields' "Smiling Along" at the Central, added to "Lady Vanishes" in its 9th week at the Globe and the perennial "Pygmalion" at the Astor made up a quartet of English-made films. The Shaw picture's 8:30 A.M. opening on Washington's Birthday gave the Astor the earliest opening in its history and resulted in ten showings for the day. "Mutiny of the Elsinores," distributed by Principal Film Exchange, will play the entire Loew Metropolitan circuit—a good break for an English-made independent.

The Capital, which just completed three prosperous weeks with "Idiot's Delight," opened "Honolulu" on Wednesday last week to take advantage of the holiday. This Loew house is planning a return to stage shows with its first-run films when the World's Fair opens. The Brooklyn Film Festival, which tried vaudeville and films, then pictures with a name stage band during the past year is now back to a straight picture policy again. Explanation, of course, is that the Grade B pictures didn't attract under ANY policy, etc. The second attempt at a return to an all-vaudeville program starts at the 44th St. Theatre on March 2 under Frank Fay's management. Kurt Rabitschek's try at the Majestic, also on 44th Street, lasted little more than a month. The Fifty-Fifth St. Playhouse, now in the throes of a four-week Music Film Festival, which tried vaudeville and films, has booked sixteen compensatory pictures with operatic personalities or stories for that period. "Grand Illusion" is nearing the half-year mark at the Filmore, the present week being its 24th at that house.

With early plans for 1939-40 announcements coming to a head, major company executives are kept on the jump between home office and studio, and vice-versa, for product conferences. Maurice Silverstone, general manager of United Artists, expects to lead the field by announcing U. A. 's program early in March. Other companies will wait until the yearly sales conferences usually held in April. Jack Warner and Hal Wallis will come eastward early next month to join Charlie Einstein, Warner advertising and publicity head, in conferences here . . . George Schaefer, RKO-Radio president, just returned from Hollywood, declares the company will have forty-eight features next season . . . Barney Balaban, Paramount president, and Neil Agnew, general sales manager, plan to leave for the West Coast early in March on 1939-40 business.

Columbia will again have forty features and sixteen westerns for next season. Vice-President Jack Cohn, was glimpsed at the opening of "Miss Swan Excels" the same day he returned from product talks on the Coast. He was passed up by the pesky autograph hounds who rushed Wayne Morris and John Barrymore and waited at the stage door for John Beal at the same premiere . . . The autograph fiends have had their field day at the Paramount Theatre recently. Tony Martin, in the new stage show, followed John Boles and Patricia Ellis in person last week . . . Rodney Bush, in the 20th-Fox publicity department, has been up to the post of national exploitation representative following Marc Lachmann's resignation . . . Joe Schorr, with Columbia publicity, collaborated with Dr. William Engel on "Sensible Dieting," new book just published by Alfred Knopf . . . Mort Blumenstock, Warner's eastern publicity head, has been kept at home due to a fractured ankle . . . Harry Busbaum, 20th-Fox exchange head, will be local zone chairman for the drive to raise funds for the Will Rogers Memorial Hospital at Saranac Lake.

W. Ray Johnston returned from the West Coast in time for the Monogram stockholders' meeting scheduled for March 1. That cute youngster in all the National Screen Service ads is a Philadelphia baby . . . Tom Murray heads the eastern end of Universal's playdate drive in honor of F. J. A. McCarthy and W. J. Heinamen, Eastern and Western division managers. Starting February 26, it will run for eight weeks . . . Warners' Eastern district, headed by Ed Schnitzer, is leading in the company's Sears Drive, now in its tenth week.

FRANKLY SPEAKING

By LEYENDECKER

In the face of numerous recent editorials decrying the absence of adult ideas and themes in American pictures and praising the superiority and intelligence of such recent French films as "Camer de Bol," "Grand Illusion" and "Mayerling," it is extremely unfortunate that the New York Regent's Board's banning of "Yes, My Darling Daughter" should occupy front page and editorial space. The result, when the feature is eventually shown, will merely give undue prominence to a film which has already been passed in toto in Pennsylvania, Virginia and Chicago. In addition, this action will influence audiences to look for "obscene, indecent, immoral or sacrilegious" implications in an amusing and, on the whole, innocuous comedy.

Mark Reed's play, which ran on Broadway for 405 performances during the 1936-37 season and was rated one of the ten best stage shows of the season, concerned the activities of an extremely modern household centering around a daughter of marriageable age. After being lectured by her supposedly broad-minded mother for considering a trial marriage, the girl discovers that the parent had been guilty of "indiscretions" in her pre-nuptial days. As a result, she decides to emulate her mother, but, after an unconventional week-end with her fiance, the complications are straightened out with a marriage license.

Daring and sophisticated, yes, but the Warner Bros. film, although employing the same characters and using many of the identical situations, has been considerably toned down from the original play. The dialogue, in fact, has been changed to such an extent that only an evil-minded person would find it "morally objectionable."

While we are inclined to side with Warners in its contention that the producers "did not consider anything immoral in 'Yes, My Darling Daughter' as made," we do censure the company for glorifying a two-gun killer of the last century as they have apparently done in "The Oklahoma Kid." The Kid, played by James Cagney, is pictured as a deadly and somewhat indiscriminate two-gun man out to get the men who lynched his father. In like manner "Jesse James," despite the attempt to white-wash the title character by attributing his criminal acts to a ruthless desire to avenge his mother's death, was a cold-blooded robber and murderer.

Will not the very natural hero-worship of these bold, bad men of the west, especially when portrayed by James Cagney and Tyrone Power, again make youngsters gun-conscious? It was largely the prevalence of gangster films, many produced by Warner's which led to the formation of the Legion of Decency five years ago. Instead of modern killers, the boys of today are being influenced to admire the deeds of legendary wild west bad men.

Does it not seem inconsistent that Warners is the very picture company which has been educating the public to love and admire the great figures of American history by producing a series of patriotic shorts. The Technicolor featurettes, "Lincoln in the White House" and "The Declaration of Independence," plug Americanism while "The Oklahoma Kid" glorifies murder.

Incidentally while "Jesse James" was a fine adventure film and probably "The Oklahoma Kid" has its full quota of excitement, for sheer entertainment of the same blood-and-thunder variety we vote for Walter Wagner's "Stagecoach," a magnificently directed, superbly photographed film of the old west. For vitality, suspense and real human interest, this outdoor drama has rarely been equalled since the silent days of actual MOVING pictures.
What the Newspaper Critics Say

TAILSPIN
(20th Century-Fox)
"... As bad an aviation picture as can be remembered ... a fantastic piece of miscasting ... Jumble of phoney situations and tiresome talk ... Very close to being an unrelieved bore ..."
Howard Barnes, N. Y. HERALD-TRIBUNE
"... Alive with parachute jumpers, smoking planes and spectacular crashes ..."
Rob Reel, CHICAGO AMERICAN
"... Director Roy Del Ruth manages to put the accent on story ... Contrives to extract the limit in excitement and gasp-inducing climaxes ... One of the most entertaining of aviation pictures ..."
Andrew R. Kelley, WASHINGTON TIMES-Herald
"... Rousing tear-jerker thriller ... Should provide tingling entertainment for movie audiences who aren't too fussy about plot or individual characterization ..."
Irene Thier, NEW YORK POST

MADE FOR EACH OTHER
(United Artists)
"... Thoroughly delightful ... Human and comic, sentimental and poignant by turns ..."
Frank S. Nugent, NEW YORK TIMES
"... Superior tear-jerker ... Portrayals have substance and vigor ... Sentimental and absurd climax ... Does not fulfill its high promise, and so it must be set down as disappointing, even if it is very good for a great deal of the time ..."
Howard Barnes, N. Y. HERALD-TRIBUNE
"... Beautifully told, down-to-earth story of marriage on not-enough-a-week ...
Henry T. Murdock, PHILA. EVENING LEDGER
"... Not since 'Bad Girl' has a film audience laughed so wholeheartedly or wept as sympathetically ... No stock tear-jerker ...
Elise Finn, PHILADELPHIA RECORD

AMBUSH
(Paramount)
"... Keeps matters moving at a lively clip and points up the action in brief, well-knitted episodes ...
J. P., N. Y. HERALD-TRIBUNE
"... Gladys Swarthout doesn't warble a single note, but instead plays a straight role with a great deal of charm and ability ... Compact, exciting, well-directed ... First-rate entertainment ...
Wm. Bochdel, N. Y. WORLD-TELEGRAM
"... Thriller on the right side of the entertainment ledger ...
Henry T. Murdock, PHILA. EVENING LEDGER

ST. LOUIS BLUES
(Paramount)
"... Mess of fine, nit-witty entertainment ...
B. R. C., NEW YORK TIMES
"... Brightened occasionally by such random specialties as Maxine Sullivan's superior singing and Cliff Nazarro's amusing doubletalk ... Falling away short of beguiling entertainment ... Jammed full of vocal and instrumental numbers ... Best thing about 'St. Louis Blues' is its title ...
Howard Barnes, N. Y. HERALD-TRIBUNE
"... Feeble and tumbler stuff from beginning to end ...
Wm. Bochdel, N. Y. WORLD-TELEGRAM
"... Proceedings are slow and easy ... Best musical interludes occur when Maxine Sullivan and the Hall Johnson choir turn loose on 'St. Louis Blues'
Henry T. Murdock, PHILA. EVENING LEDGER

THREE MUSKETEERS
(20th Century-Fox)
"... The idea of having the three Ritz Brothers play this has worked out quite as badly as one might have anticipated ... Exceedingly little to be recommended ...
Howard Barnes, N. Y. HERALD-TRIBUNE
"... May possibly be considered funny, tuneful, and exciting ...
Arch Wisten, NEW YORK POST
"... Has burlesque elements that are extremely funny ...
Henry T. Murdock, PHILA. EVENING LEDGER

BOY SLAVES
(RKO-Radio)
"... Grim little melodrama ... An indignant document ... Not a pretty picture ... An interesting, disturbing and cogently told film ...
Frank S. Nugent, NEW YORK TIMES
"... One of the most interesting films, certainly the most courageous, presented so far this year ... Terribly real drama ... Nasty and ugly, but it is truthful ... A vital, forceful film ...
R. W. D., NEW YORK HERALD-TRIBUNE
"... As stark and realistic and uncompromising as a news story ... Red-hot stuff—bitter, accusing, timely and tragic ...
Wm. Bochdel, N. Y. WORLD-TELEGRAM
THE FINEST of Everything in Equipment

NATIONAL THEATRE SUPPLY COMPANY

"Not a dark house in more than 20 years of film delivery service!"

NEW JERSEY MESSENGER SERVICE
Member National Film Carriers' Ass'n
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Economically Sensible for All Your Deliveries to Be Made by

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New York
404 W. 47th St.

M. Lawrence Daily, Notary Public, Phila.

Member National Film Carriers, Inc.

FEBRUARY 25, 1939

SHORT SUBJECTS
FROM PHILLY
By "Jaywalker"

In a move designed to end what has become, in some circles, virtually a boycott of Warners' first run houses because of the 68-75 cent prices, the circuit has scaled down the major first run picture houses to 57 cents, including Saturday and Sunday. In addition, there has been the following shift in the first-run situation: The Earle drops vaude, takes on subsequent run features and reduces prices to 25 cents mornings, 30 cents afternoons and 40 cents nights. The Fox takes over the stage shows with first run pix, getting 68 cents top. The Palace goes into first-run exploitation features and newsreels at 40 cents top. The Stanton continues same policy at 52 cents top. The Palace move is aimed at countering the effect of BILL GOLDMAN'S News, which has been doing well with reissues and newsreels. First pic into the Earle is "Jesse James." Many of the WB first run managers have been battling for a lower scale for several years. They claim that the finer class of neighborhood houses which have developed in recent years have cut the ground from under the downtown spots—and hard times have not helped. Independent exhibitors who have observed this development closely do not believe that the price-cutting will seriously affect their business. They hope that Warners will complement their more progressive policy by spending some room from the purse to exploit pictures in the first run houses. The tight-fisted advertising policy of the circuit has hurt theatre business right down the line.

1. YAFFE has taken over the Unique from the heirs of the late B. SCHWARTZ and is completely remodelling the W. Philly house.

Nabe spots which have run Monogram's "Gangster's Bay" report that it is boxing as big as "Boy of the Streets." Affiliated Circuit is enlarging the Avenue. Adding 200 seats and standing space. The NORMAN BECKETTS celebrate their 14th anniversary February 25th with son JACKIE now present. "Nookie" will mark the occasion by inaugurating a "sales drive" continuing thru to February 24, 1940! SARAH ROSEN of Quality Print received an engagement ring from DR. WILLIAM WEISS as a Valentine gift. They will wed in June. PAUL BARON, who left U's local office to become acting branch manager in D. C., now moves on to Charlotte, N. C. as branch manager.

JAMES P. CLARK was given the Showmen's Club Award for the individual whose activities brought greatest credit to the industry last year. Threatened closing of the A. C. boardwalk houses was averted by action of Mayor White in bringing theatremen and union officials together. Houses are reported to have been given some cut to enable them to continue operation throughout the winter. The Met, open one week as the "million dollar" amusement center, closed with a $10,000 deficit. WB won in their efforts to have Penna. State Chain Store Tax thrown out. Dauphin County Court this week declared the Act illegal. Governor James and Attorney General Reno said the State would appeal the decision.

SHORT SUBJECTS
FROM BOSTON
By Bruce

The MORSE & ROTHENBERG two million dollar anti-trust suit is still moving along slowly. GEORGE S. RYAN, attorney for the plaintiffs has his hands full entering exhibits and reports. "Grand Illusion" is going a strong sixth week at GEORGE KRASKA'S Fine Arts Theater. The Ball Square Theater in Somerville was almost completely wiped out by fire last week. The HILTON ASSOCIATES are the operators and the loss is estimated at $25,000. DICK RUBIN is a humanitarian at heart. He helps other people hear! The Boston Ad Club had a "Motion Picture Day" last Tuesday and the press agents from various circuits were on hand. JOE DI PESA, JACK GRANARA and HARRY BOWLING went through their bag of tricks. LEON BAMBERGER was the scheduled guest of honor. FRANK LYDON seems to be in line for a higher position in the ranks of Allied. PAUL LEVY, publicity head of the Metropolitan Theater, and EP DREIDMAN got the word that way about each other and are going to make it binding! GEORGE SOLOMON has filed suit in court charging ISAAC GRISHAVER, DANIEL GRISHAVER, SELMA and JACOB YONKERS and BENJAMIN RUDNICK with fraud. E. M. LOEW'S L. & L. Enterprises is made a co-defendant. SOLOMON claims there is an iniquitous contract. SOLOMON has an answer in the form of a complaint. A. WILDER brought the tough luck to lose a bridge tournament by a half point! Second place is pretty good too! Speaking of second, your correspondent came in second in a candid camera contest and now has two cameras on hand! "Pygmalion" is coming to Loew's State and Orpheum on March 9th. There has been little activity in the legislature on bills having a bearing on the motion picture business. And there are plenty of sights of relief. JOE BRENNAN must be having an easy time of it! Independent Exhibitors, Allied's New England affiliate, is becoming more and more active. Another meeting is being arranged for the middle of January according to Business Manager ARTHUR K. HOWARD. GEORGE FRENCH is all through with theater management and is going to stick to his hobby—sailboats. They say though once the theater gets into your blood...? PROVIDENCE, R. I., banned "Professor Mamlock" and "Amphitryon" last week. Seems as if Boston is getting a rival. KRASKA played "Amphitryon" at the Fine Arts recently. With the approval of the Massachusetts Board of Public Safety, Prof. FEILD of the Harvard University Art Department drew a thousand students to his lecture on "The Art of Disney."
PIRATES OF THE SKIES

Kent Taylor is one of those reckless, devil-may-care air pilots. When he joins the State Air Force, he is warned that he must toe the mark in discipline, or get fired. It isn't long before Kent has a clue on the mysterious series of robberies that have been plaguing the Force for months. He strongly suspects that Lucien Littlefield, who poses as a pigeon fancier, has some hand in the machinations. Sure enough, he discovers that recordings of pilots conversations are being made at the café where they eat and these tip off the crooks on movements of jewels and payrolls. Kent nabs the gang, wins back his job and the love of his wife, Rochelle Hudson. This is a Universal programmer.

NAVY SECRETS

You might be expected to understand, from perusal of today's newspaper headlines, that the NAVY SECRETS in question here are being ardently desired by foreign spies. Grant Withers is a member of the Naval Intelligence Service. He meets Fay Wray on a blind date and promptly plunges her and himself into complications with the spy ring Fay, too, turns out to be an Intelligence Service operator. They round up the spies and seem headed for matrimony — until Grant gets another assignment. Craig Reynolds is in the cast. It's a Monogram picture.
Previews

KING OF THE TURF . . . If for no other reason, "King of the Turf" would be unique in having Adolphe Menjou as an unkempt wastrel, a far cry from his usual meticulous self. So unnatural was this role for him, it has been rumored, that he had to be coached by an "unsocial" secretary in order to capture that authentic tramp air. The story centers around the race track and proves that all the thoroughbreds are not of the equine race. Menjou is torn between his love for the track and his young son, which leads to a climax of pathos. It's a United Artists picture, with Roger Daniel, Dolores Costello, Walter Abel in support.

WHISPERING ENEMIES . . . Gossips with a good sense of rumor are not only gabby old women. Whispering may be made a profitable business. So it is proven by Jack Holt in this Columbia feature. Holt, ruined by a whispering campaign against his cosmetic concern, retaliates in kind and succeeds in virtually wrecking his rival company, run by unwitting Dolores Costello. He soon realizes the error of his ways, but the unrelenting law exacts its penalty. In prison, he is able to use his whispering experience to forestall a prison break, and thus earn a pardon to continue life anew with Dolores Costello. Supporting cast has Addison Richard and Pert Kelton.
STAGECOACH  This Walter Wanger production for United Artists release is being acclaimed by critics everywhere as one of the finer outdoor films to reach the screen in years. FB critic Hanna said in our last issue: "Stagecoach" is a glorious, stirring, action-packed western — the type which may be depended upon to entertain the sophisticated audiences as well as the action fans. "Grand Hotel" on wheels — that's 'Stagecoach'! "The story probes the individual lives of a group of people travelling by coach across the wide open western spaces when such land was treacherous. In the cast are Claire Trevor, John Wayne, George Bancroft, Andy Devine, Thomas Mitchell.

MY SON IS A CRIMINAL  Father vs. son. The Law vs. the outlaw. There is nothing particularly novel about this plot, but "My Son Is A Criminal" reputedly treats the subject in better than prosaic fashion. Alan Baxter is the criminal son, using his father's prestige as a retired police chief to obtain information for his racketeering. The inevitable climax finds them face to face on opposite sides of the law. Willard Robertson is the father. Jacqueline Wells and Gordon Oliver support them. It's a Columbia release.
LET LAWYERS WAIT!

A new film selling season draws close. The chief of the Department of Justice anti-trust division announces that “ten new cases will shortly be filed against members of the film industry.” More suits are instituted against the majors in various parts of the country by individual exhibitors. And a group of film lawyers play with evasive words and juggle semicolons, while exhibitors ponder the wisdom of delaying buying until the heralded trade practice reforms are poured into concrete form.

With no desire to deprecate the energies and talents of the copable counsellors of four majors who last week sat with Abram F. Myers in New York with the avowed intention of clarifying and legalizing the reform proposals, we suggest that they are out of order. What sense is there in projecting legalistic bickering into problems on which the practical film executives have not yet had a meeting of minds among themselves, let alone with the exhibitors’ representatives? Even on the universally accepted proposal to eliminate score charges, it is reported, one of the lawyers doubted that his company was agreeable!

The cart has been placed before the horse. The lawyers cue was given too soon. This is the spot for Messrs. Rodgers, Kent, Schaefer, et al.—the men who know the practical business problems and who can go as far in solving them as their good judgment and good will dictate. They must decide among themselves—and in sharply defined, definite terms—what concessions they should grant to bring equity and peace to this industry. After that may come the lawyers—not to spar with phraseology in an effort to recapture what has been conceded, but to make the terms legal and binding.

At the very moment last Friday when Myers was meeting with the film attorneys, we held conversation with a prominent distribution executive, who said, in effect: “Frankly, all the film men are worried about the troubles that are plaguing this industry and we would really like to remove the causes. But, we’re afraid! Our lawyers warn us that if we do this at that in concert, we’ll be liable to further charges of conspiracy—even though we have done something to help the independent exhibitors. For instance, we would like to break down the excessive clearance demanded by the large circuits, but we would be faced with suits filed by the independent chains, which would be affected, too. What is the way out?”

What suddenly acquired sense of compunction was this that made the film companies reluctant to remove abuses, we asked. Where had that penitent feeling been hiding during the past decade when the practices which have brought all this grief were gradually being forced on exhibitors? This is no time to engage in such sophistry.

Some time ago we called upon the “men of good will” in the film companies to take the bull by the horns and bring order and equity to this cockeyed business. We repeat that call and offer the common sense advice that no court in the land would sustain the charge that they had violated the anti-trust laws by giving the overwhelming majority of their customers relief from anerous conditions.

We promise them, too, to bring ten thousand friendly independent exhibitors to the witness choir in their defense!
ON EVERY HAND! ON EVERY FILM ROW!
THE HIGH SIGN OF THE FRIENDLY COMPANY

M-G-M's 1939-1940 PRODUCT ANNOUNCEMENT BURNED UP THE WIRES!
Even the linesmen listened in as the greatest array of stars and productions in film history was flashed to beaming box-.offices the world over! The sales representatives of M-G-M are on their way home from their 15th Anniversary Convention. They bring you M-G-M's assurance of the biggest year in all your showmanship career!
FILM BULLETINS
The Fortnight's News Summarized and Editorialized

TELEVISION IN LONDON THEATRES
The first practical inkling of how television, that ominous bogey of theartreman, may be associated with film houses was provided last week by word from London. By permission of the New York Times, we turn you over to C. A. Lejeune, London film correspondent, who reported the following in Sunday's Times:

The hot news of the moment in the British film world is not the Quota Act nor the rumors of Mr. Korda's marriage nor even the announcement that George Bernard Shaw has reluctantly won himself an Oscar for his "Pygmalion," but television. Two nights ago they transmitted the Boon-Donohor fight for the lightweight championship of Great Britain on the television screens of three London theatres. It was the first time that public transmission of big-screen television has been allowed to the paying customers. Hitherto the sweets of the BBC's daily television service have been reserved for its 8,000-odd home viewers. Admission to the isolated theatre shows on the big screen has been by invitation alone.

But the Boon-Donohor fight offered rather a pretty little problem in political economy. Sydney Hulls, the boxing promoter, asked 1,000 lbs. (about $5,000) for the rights of reproduction. The BBC, with its limited television budget, was unable to pay it. But Gaumont-British, a newsreel company as well as the firm behind the Baird system of television, had its pennies ready. The result was something tantamount to the first sponsored broadcast ever given in this country.

For the first time the notice on home screens, forbidding the reproduction of this program in places of public entertainment, was omitted. The fight was shown to packed audiences at Gaumont's two Baird-equipped theatres, the Tatter and the Marble Arch Pavilion. Permission was also given for redistribution at the Monseigneur News Theatre, with a rival television system, Scophony.

They had to call out the mounted police to deal with the crowds. Tickets, at $5 maximum, could have been sold a dozen times over. The fight fans marched coolly in, took possession of the theatres before the arrival of the seatholders. They professed themselves ready, even eager, to pay for their seats, but they'd be hanged if they'd give up their advantages.

The broadcast was a technical triumph for television—we give you our word for that, for we watched it, blood and bruises and everything. It was a great fight and grand transmission. But the highest point of the evening came when an official, down there at the ringside, differentially requested 14,000 fight-mad, punch-hungry fans to refrain from smoking in the interests of the television cameras. You should have heard them roar. Two days after the event, the trade's chief topic of conversation is still television, and just how soon shall we have to put receiving sets into all our theatres?

NEELEY TO FIGHT FOR BILL
The quiescence which has settled down over the Neely Bill to abolish compulsory block booking since it passed into the hands of the Senate Interstate Commerce Committee over two months ago was sharply disturbed this week by its sponsor. Senator Neely, the West Virginia Democrat who maneuvered his measure thru the upper body last year only to have final passage blocked by the House, indicated that he was irritated by the inaction of the Committee when he announced his intention of asking the Senate to discharge the Committee from further consideration of the bill. If he is successful in this move it means that the measure will go directly to the floor for debate and a vote.

Behind the Neely action is seen the impatience of the many civic and church organizations behind the American States Aid's, whose long battle to outlaw this trade practice has been constantly hindered by the major film lobbyists. (More details on this matter in The Washington Scene, Page 19.)

LOEW'S HEADS REFUND
Although absolved from any intentional wrongdoing in handling the company's affairs, five Loew's Inc. executives were ordered last week to refund $527,802 to the company's treasury. This was the outcome of the stockholders suit charging Loew's officials with dissipating assets by taking excessive compensation. Judge Louis A. Valentine of the New York Supreme Court ruled that the executives' contracts were all valid and that he found no evidence of waste and dissipation, but that errors in computation resulted in overpayment to the five named. They are: Nicholas M. Schenck, David Bernstein, Louis B. Mayer, J. Robert Rubin, Arthur M. Loew and the estate of Irving Thalberg.

PHILA. INDIES DODGE DUALS
At a mass meeting Tuesday independent exhibitors in the predominately single-feature Philadelphia territory took cognizance of a reported threat that Warner Bros. Theatres would go dual bill unless the indies desisted from the practice. Dualing has been growing gradually in this area since the U. S. Supreme Court upheld the decision making it illegal for the majors to bar two-for-one shows. Condemnation of double featuring top bracket pictures was unanimous.

(Continued on next page)

AMERICA - FIRST, LAST - ALWAYS!

"The sound of Texas appeals to me.
There's room down there for a man
to stretch his soul as well as his legs,
and since messing 'round
Washington with politicians my soul needs stretching."

MAN OF CONQUEST
RICHARD DIX as Sam Houston • Gail Patrick as Margaret Lea • Edward Ellis as Andrew Jackson
Joan Fontaine as Eliza Allen • A Republic Picture
FILM BULLETINS

(Continued from Page 3)

ous, although two small house operators declared that their clearance situations makes it impossible for them to single bill. A vote was then taken on a pledge to double feature only C and D class films. This was adopted with one dissenting vote.

COLE ADDRESSES METRO

The strange spectacle of a president of Allied States Association, long tabbed the "destructive" element in the industry, addressing the sales convention of a leading film company was one of the more startling news items of the post fortnight. This past Tuesday, H. A. Cole took the rostrum at Metro's meeting in Chicago and told the assembled film men that one of the great failings of our industry has been lack of contact between the people on the opposite sides of the fence. After that, the white haired gentleman from Texas, elected president of Allied at the Board of Directors meeting last January, proceeded to some of the practical problems that interest film and theatre men. We quote:

"The motion picture business is not a public utility, its prices and terms are not regulated by law, but the arbitrary exercise of monopolistic power is what has caused other industries to be classified as public utilities. Therefore, a sense of responsibility to the public in general, as well as an enlightened self-interest should admonish a distributor not to drive too hard a bargain simply because an exhibitor must have his pictures.

"Countless exhibitors have told me that they got along all right with the film salesmen and exchange managers; that the latter were anxious to grant them better terms than they were receiving; that their hands were tied and their policy was dictated by the large buyers who insisted on writing THEIR terms into the contracts between the distributors and the subsequent runs.

"I am sure that every man in this room realizes that the undue extension of protection not only cripples the theatres burdened by it, drying them up as sources of film revenue, but also tends strongly to alienate the good will and sacrifice the patronage of millions of theatre goers. The greatest fallacy foisted on the industry by the theatre departments and the chains is that if a picture can be withheld from the subsequent run theatre long enough, the patrons of that theatre will flock to another theatre, inconveniently located and charging a higher admission price, in order to see that picture.

"I am not unmindful that some prior runs might be seriously impaired or destroyed if the low price subsequent runs got the picture too soon. Naturally, it is the concern of the distributors that those runs be preserved, just as it should be their concern that the subsequent runs be preserved. But let the distributors decide protection schedules for themselves, as the result of negotiations with all affected thereby, and in the interest of all concerned. When the present outrageous schedules imposed by the circuits in some territories are moderated, I am confident that theatre attendance will increase and the distributor will not suffer, but on the contrary will prosper, as a result thereof.

"I point out to you the desirability from every point of view of retaining the independent exhibitors in this industry. The industry needs these men and their ideas, energies and good will in selling motion pictures to the public. A monopolized industry is never a healthy one, and it knows no peace."}

Last Monday, Metro-Goldwyn-Mayer announced a program of fifty-two features for '39-40. On this schedule, thirty-six titles have already been named and stars assigned. The remainder of the program will be selected from nineteen other titles. Promise again was made that Sinclair Lewis' "It Can't Happen Here" will be produced and delivered during the next season. Both WB and MGM, of course, stated their intentions of increasing budgets—a policy which never seems to lose its novelty in pre-sales announcements.

Good news for exhibitors emanating from both the WB and MGM conventions is the fact that concessions in accordance with part of the trade practice reforms now being evolved will be granted in '39-'40 contracts. Score changes will be dropped by both companies. Warners will grant the right to cancel any pictures which the exhibitor claims is unsuitable for his particular location, "after proper consultation" with the exchange manager. Any trade reforms adopted as a result of the negotiations now going on with Allied's Abram F. Myers will be retroactive in Warner contracts.

In addition to the score charge elimination, Metro promises to restrain its representatives from coercing any exhibitors by threatening to build opposition theatres. It will eliminate preferred playing time where guarantees are asked. Short subjects, newsreels and trailers will be sold entirely separate from features. Future reforms will also be retroactive in this company's contracts.

William F. Rodgers, general sales manager of Metro, stated that his company "desires and solicits arbitration."

NEW YORK STRIKE THREAT

The possibility of a strike that will paralyze film theatre operations in New York faced the industry this week. The I.A.T.S.E. several days ago declared its intention of instructing its members to refuse delivery of films to theatres not employing I. A. members. By calling out projectionists of its local 306 and affiliated exchange employees, the union could prevent the operation of practically all theatres in the city.

A strike call issued for this week was postponed upon the arrival of George Browne, president of the I.A.T.S.E., who is now in conference with attorneys for the film companies and theatre circuits.

Principal object of the threatened was a group of independent circuits, which thus far have refused to sign up with 306. Chief of these is the Century and Springer & Cocolis chains.

G.N. TO HOLD ON

Return of Earle W. Hammons, president, brought some clarification out of the muddle that has been Grand National these past few months. Mr. Hammons declared to reporters that, while he would "not mislead anyone" as to G.N.'s chances for continuing in existence, he felt optimistic that the financial difficulties now besetting the company would be worked out satisfactorily. For the balance of this selling season, the program will be limited to five completed features, he stated. A sales convention, appointment of a new sales manager to replace Edward L. Alperson and plans for next season's product are matters to be taken care of in the "near future."

Hammons declined to comment on a rumor that British capital will finance the company's future operations.

MORE GOV'T SUITS

Appearing before the House Appropriations Deficiency Committee this week in an effort to obtain additional funds to carry on the Department of Justice's anti-trust activities, Assistant Attorney General Thurman W. Arnold threw a bombshell into the majors' camp by declaring that his department is planning to institute "ten new cases" against certain motion picture films in the very near future.

Faced with the pending Government suit in New York, this is a prospect to give the filmco executives more sleepless nights.

WB, MGM ANNOUNCE FOR '39-40

The 1939-40 sales convention season is under way! Last week Warner Brothers knocked off the lid in New York City, where a grandiose plan for no less than thirty-six "A" pictures and twelve "B's" was announced. Real encouragement for exhibitors in the WB program is the reduction in the total number of features scheduled for the coming season. In prior years, this company had attempted sixty pictures, an impossible task if quality is to be given proper consideration.
'DARK VICTORY' Magnificent Emotional Drama

Rates • • • + generally: slightly less for action scenes.

Warners 104 Minutes

Directed by Edmund Goulding

On the heels of winning her second Academy Award, Bette Davis makes bids for a third and a magnificent effort it is! First and foremost, DARK VICTORY is a triumph for the actress. It offers her a challenging role, calling for a wide range of emotions, which she plays so sensitively, yet powerfully, that the spectator is constantly enthralled.

The film's virtues do not end here. The story is beautiful, compelling, courageous, and blessedly different. A brief synopsis makes it sound depressing—when it is in the opposite. There are moments of charming comedy to relieve the eloquent and moving dramatic scenes. The direction, the supporting cast, and the production are completely first rate. It is a triumph for Warner Brothers.

With interest in Miss Davis at its peak because of her recent winning of her second Academy Award and the tremendous plug DARK VICTORY will get by word-of-mouth, it should be one of the season's best boxoffice bets. Weakest returns, which will still be good, will come to the action houses.

Miss Davis plays a strong-willed, impetuous, but thoroughly society girl who pays scant attention to her failing health indicated by dizzy spells and a type of blindness. Her friend, Geraldine Fitzgerald, and the family doctor, ultimately succeed in bringing her to George Brent, a specialist. He gains her confidence and discovers she has a brain tumor requiring operation. When this is performed he discovers she is the victim of a malignant ailment, which will cause her death within a short period of time. This is kept from her. Grateful to Brent, she sees him often, falling in love with him. They plan to marry. At this time, she accidentally discovers the true facts of her condition. Angry with Brent, disappointed in Geraldine, she leads a wild and useless few weeks. When she almost permits stablehand Humphrey Bogart to become intimate with her, the true spirit of the girl wins out. She goes to Brent, apologizes for her conduct and they are married. The couple go to Vermont, where, in the gay doings of their life together, the impending tragedy is all but forgotten. Her death, which is foreshadowed by a few hours of blindness, comes at the moment Brent and she are planning to go to New York where he will make known certain medical discoveries he has made. Brent forces him to go without her, concealing her blindness. She plants a few of his favorite flowers, happy in the thought that they will bring him pleasure, then goes upstairs to her room to await the inevitable—calm, poised and completely happy.

George Brent is a revelation in a strong, charming, sympathetic role which should give new impetus to his career. Bogart scores with a delightful Irish brogue. Geraldine Fitzgerald, a newcomer, does an outstanding bit of work. Ronald Reagan, Henry Travers and Cara Witherspoon ably head the fine supporting cast.

Edmund Goulding's direction is grand, slightly theatrical at times, but necessarily so to give light and shade to the tense drama. Of considerable help to the unfolding is the brilliant musical score by Max Steiner.

AD TIPS: You can call this Bette Davis' greatest dramatic role.

HANNA (Hollywood)

'MIDNIGHT' Socko Comedy Hit

Rates • • • generally; less in action scenes

Paramount 92 Minutes
Cloudelette Colbert, Don Ameche, John Barrymore, Francis Lederer, Mary Astor, Elaine Borrie, Hedda Hopper, Rex O'Malley, Monty Woolley, Armond Kolis.

Directed by Mitchell Leisen

MIDNIGHT is the most charming and delightful comedy this year—a perfect 92 minutes of fun for all filmgoers. Cast and direction virtually sparkle. Story is slim but does have enough substance to lend better than average credibility to the giddy, mirth-provoking situations built around it. For Cloudelette Colbert, it is just what the doctor ordered—a good picture designed to bring her back to popular favor. Apparently the actress realized that this was never has she been more charming and captivating. Every line is sent scampering for a laugh and every sequence is played with bubbling vivacity. Marquee names are usually strong and indicate a boxoffice clean-up. This is the best picture Paramount has turned out in quite some time. It sets a high standard for future endeavors from the new regime.

Story casts Colbert as an American girl who arrives in Paris with one dress on her back and no money. She meets and is given a lift by taxi driver Don Ameche. After an unsuccessful job-hunt, she eludes him and crashes a society party given by Hedda Hopper. She annexes Ameche's name, adds a Baroness to it and fools all save John Barrymore. Lederer, a playboy of considerable ability, accompanies her to the Hotel Ritz where she has no room. She is ushered into a suite, spends the night there and is astonished next morning by the arrival of luggage and the appearance of a limousine and chauffeur. Barrymore is revealed to be the donor of these things and explains that he wants Colbert to distract Lederer's attention from Barrymore's wife, Mary Astor. Colbert does quite nicely at this. Meanwhile Ameche and his taxi driver pals have been searching the city for her. Whereabouts are discovered and Ameche shows up at the Barrymore mansion where Colbert and friends are weekend guests. This causes hilarious complications until the final amusing fade-out when, of course, Colbert and Ameche decide they prefer each other to the glamorous and luxury of the rich.

Ameche's role is subordinated in the first half of the story. However, he does very well in the later sequences. John Barrymore is excellent as are Francis Lederer, Mary Astor and Hedda Hopper.

Mitchell Leisen's direction is spirited and pointed. Screenplay by Charles Brackett and Billy Wilder boasts some delightful lines.

AD TIPS: Catchline: "You've Waited Since 'It Happened One Night' For A Romantic Comedy Like This!"

HANNA (Hollywood)

INDEPENDENT EXHIBITORS FILM BULLETIN, an Independent Motion Picture Trade Paper published by Film Bulletin Company. Issued bi-weekly on Saturdays at 155 West 43rd Street, New York, N. Y. Entered as second-class matter at the post office at Philadelphia, Pa., under Act of March 3, 1879. Subscription rates: ONE YEAR, $3.00 in the United States; Canada $1.00; Europe $5.00. TWO YEARS, $5.00 in the United States; Canada $7.50; Europe $9.00.

(More Reviews on Page 64)
'LITTLE PRINCESS' SURE-FIRE FOR TEMPLE FANS
Rates • • • where Shirley clicks

20th Century-Fox
91 Minutes


Directed by Walter Lang

With Shirley Temple attractively photographed in Technicolor and a story which lends itself perfectly to the elaborate production given it by 20th-Fox, this should click handsomely in locations where Shirley is still the ace boxoffice attraction. As entertainment it will delight all youngsters and as many of their elders who are partial to the sentimental classic from which it has been adapted. However, for those who are not confirmed Temple fans, LITTLE PRINCESS offers nothing to make them join her legions. Despite Darryl Zanuck's "personally signed statement" in the ads, this is not much different, except for the Technicolor, from a dozen prior Temple vehicles. It is all sweetness (quite stickily so) and awfully obvious. Everybody knows from the start that Shirley's dad eventually will turn up to plague those who turned against her when he disappeared. For all our crapping, Shirley is still a charming and talented child—and LITTLE PRINCESS is good Temple stuff.

The story takes place in the '90s. Shirley is placed in an exclusive London school when her father departs for the Boer War in Africa. Because of her fine clothes and regal bearing, she is dubbed "Little Princess" by the other girls until war reports list her father among the missing. The cruel schoolmistress sends Shirley to the kitchen to work for her board and forbids her to search for her parent among the wounded in London hospitals. In a heartrending sequence, Shirley runs away, has an unexpected encounter with Queen Victoria and eventually finds her shell-shocked dad.

The Victoria episode is a highlight and has been superbly handled by the star and Beryl Mercer, who contributes a cameo portrait of the aged ruler. Another standout is Sybil Jason's appealing performance as a little Cackney slavey. Mary Nash has an acting field day as the hateful schoolmistress and Cesar Romero is excellent as a kindly Hindu servant. Arthur Treacher supplies some laugh moments in his music hall dance number with Shirley. Richard Greene and Anita Louise pleasantly carry the romantic interest.

Walter Lang's direction is quite competent.

AD TIPS: Spread the news that Shirley Temple is seen for the first time in Technicolor. Play up the currently-popular Richard Greene to attract the feminine fans.

LEYENDECKER

'THREE SMART GIRLS GROW UP' ANOTHER DURBIN TRIUMPH
Rates • • • plus generally

Universal
87 Minutes

Deanna Durbin, Non Grey, Helen Parrish, Charles Winninger, Robert Cummings, William Lundigan, Nello Walker, Ernest Cossart, Thurston Hall.

Directed by Henry Koster.

A MUST for every picture-goer's list, THREE SMART GIRLS GROW UP adds a fifth star to Deanna Durbin's unbroken record of screen successes. The happy combination of Producer Joe Pasternak, Director Henry Koster and Deanna has given the screen another delightfully refreshing and human film.

Deanna's soprano voice has matured until it now has a warmth and richness which is superbly evidenced in her matchless rendition of "Last Rose of Summer." As an actress she retains all her irresistible charm and naturalness. Although the plot is a mere thread of story, the situations built around it are completely captivating and charming. Credit Bruce Manning and Felix Jackson for the sparkling original screenplay. If we may paraphrase a rather defunct slogan: "Deanna Durbin Pictures Are Your Best Entertainment!" This will get big glosses everywhere except action houses.

We are re-introduced to the three girls at Deanna's first grown-up party, a dance at which Nan impudently announces her engagement to a boy to who is secretly loved by Helen. Discovering the reason for her sister's unhappiness, Deanna sets about finding a "tall, dark and handsome" boy to capture Helen's interest. Her plan fails when the youth also falls in love with Nan despite the little schemer's attempts to couple him with Helen. At Deanna's request, their absent-minded father unexpectedly takes time off from business affairs to straighten out matters to everyone's satisfaction. Although Deanna seems on the verge of romance during the course of the picture, the finale wisely leaves her happy in the realization that she has been instrumental in arranging her sisters' love affairs.

Non Grey and Helen Parrish show to advantage as the sisters.

Charles Winninger re-creates the role of the father, capturing many laughs and playing his one dramatic scene like the fine troupers that he is. Robert Cummings has a winning personality and Nello Walker and the others are perfectly cast. Deanna's musical interludes are each a part of the story.

LEYENDECKER

'THE OKLAHOMA KID' CAGNEY GIVES LIFE TO WESTERN
Rates • • • for action houses; less elsewhere

Warner Bros.
85 Minutes


Directed by Lloyd Bacon

All in all, no less than five writers had their fingers in THE OKLAHOMA KID—and the result is an ordinary horse opera. Yet it isn't ordinary, because dynamic James Cagney turns out to be one of the most exciting western heroes we've ever seen. In his typical, tough Tenth Avenue manner, Cagney swaggers thru his role, lending novelty and punch to a yarn that isn't much different from the average Buck Jones vehicle. There is none of the grand scale tone like "Jesse James" had. It's just riding and shooting and revenge for foul deeds in routine style. THE KID will be a field day for action houses. Even in better class spots the presence of Cagney, Bogart and a good supporting cast should get it above average grosses.

The story takes place at the time when Oklahoma was opened for homesteading. Cagney is the blacksheep, outlaw son of Hugh Southern and brother of Harvey Stephens. The latter stoke out a claim on the site of Tulsa, but find that Humphrey Bogart and his tough gang had jumped the lines and staked a prior claim. Southern and Stephens make a deal with Bogart, giving him control of saloons and gambling joints. When Southern later tries to drive Bogart out of town, the latter has him lynched. Cagney offers his aid to the law-abiding leaders of the town and, one by one, wipes out Bogart's gang. The governor pardons Cagney and he is free to marry Rosemary Lane.

Bogart makes a good menace. Rosemary Lane is weak as the heroine. Donald Crisp, Harvey Stephens and Edward Pawley provide strong support.

Lloyd Bacon's direction is routine, although fast paced.

MORE REVIEWS ON PAGE 29
A Fair Trade Practice is on the Next Page...
THE ONLY FAIR AD
1939-40 IS THE RECORD

Four Daughters
The Sisters
Brother Rat
Angels With Dirty Faces
Devil's Island
Dawn Patrol
Valley of the Giants
They Made Me A Criminal
Blackwell's Island
Naughty But Nice
Hero for a Day
The Oklahoma Kid

IT'S FAIR TO
WAR
BR

Against
Dodge City
Wings of the Navy
You Can't Get Away With Murder
Confessions of a Nazi Spy
Juarez
Each Dawn I Die
Yes, My Darling Daughter
Family Reunion
The Kid From Kokomo
Dark Victory
Hell's Kitchen
The Roaring Crowd
OUR PACE IS YOU

1938-39 Sets the Winning

Warner Brothers

Picture for

4
Fair Buying and Fair Selling makes for Fair Sailing

Remember the Record!

24 TOP BRACKET PICTURES

2 Outstanding Attractions Every Month!
WARNER BROS.' PROPOSED PROGRAM OF PRODUCTIONS FOR THE SEASON 1939 AND 1940

"QUALITY IS NOT A PASSING FASHION"

The foremost thought in Warner Bros.' minds at all times is to make good pictures, to present these pictures with the strongest showmanship and merchandising possible, and to offer them on a fair "live-and-let-live" basis. This, we believe, is the type of fair practice which has given Warner Bros. their enviable position in the industry today.

The success of Warner Bros. pictures this season, their success in the new season to come — and in the seasons that will come after it — represents a good deal more than is apparent to the appraising eye. The reason for our present position lies deep beneath the surface of an edifice which 29 years of careful construction has at last brought to completion. Development was sure, the goal inevitable, because an unswerving sincerity of purpose was its foundation! That purpose — not merely to make motion pictures but to make motion pictures as fine as they can be made — has now matured to its fulfillment. This we believe is clearly apparent in the productions we have listed as an indication of the material which, allowing for the exigencies of production, we contemplate producing for 1939-40.

Yes, these are great attractions, unquestionably the greatest we have put forth in one season, but to us of Warner Bros. they are the materialization of our company's motivating thought, "Quality Is Not a Passing Fashion." Now that the quality we have built toward and planned for has been attained, it is inevitable that it will continue.

PAUL MUNI
☆ THE LIFE OF BEETHOVEN ☆
A distinguished addition to Paul Muni's memorable characterizations. The genius of the most revered figure in music . . . his defiance of Napoleon in an age when liberalism was heresy . . . the women who resented his passionate intensity and eccentric manners . . . the tragedy of deafness in his later life . . . and the solace he found in music as immortal as his own soul . . . A stirring life none but Muni could re-create!

ERROL FLYNN
☆ THE SEA HAWK ☆
with OLIVIA DE HAVILLAND
The author of 'Captain Blood' and its star! Dashing leader of Rafael Sabatini's saga of the Beggars of the Sea. The days when England's only navy was a colorful clan of adventurers who swept the Atlantic. Produced on a scale more spectacular than 'Captain Blood'!
BETTE DAVIS
☆ THE OLD MAID ☆
WITH MIRIAM HOPKINS
AND HUMPHREY BOGART
The Pulitzer prize-winner and 2-year stage success. To be directed by Edmund Goulding who directed Bette Davis in her Academy Award picture, 'Dark Victory'.

JAMES CAGNEY AND GEORGE RAFT
☆ INVISIBLE STRIPES ☆
Adapted from Warden Lawes' flaming best-seller. The most powerful theme since 'Angels'! Not a prison story . . . but the tortured drama of 'after prison' . . . the invisible stripes a 'timer' wears forever. A tremendous opportunity for this dynamic new team.

BETTE DAVIS
☆ ALL THIS AND HEAVEN TOO ☆
Biggest book-scoop in 5 years! Apace with 'Gone with the Wind' in all quarters! The soul-stirring story of the girl who became the world's most notorious name, brings another 'Victory' to the screen's greatest actress.

JOHN GARFIELD
☆ DUST BE MY DESTINY ☆
As timely as it is real. Garfield, sentenced to vagrancy in a penal workhouse, escapes to marry the girl he loves—and is forced to live a fugitive life. The amazing manner in which he wins a new trial and freedom will awaken every citizen to the needs of victims of narrow-minded 'justice'.

☆ JOHN DILLINGER, OUTLAW ☆
The newspapers' Dillinger headlines in themselves make as exciting a story as could be fictionized. But add to this the human story of an average boy sent to the penitentiary — by mistake — before he was 20 . . . and the 9-year lesson behind bars that turned him into a ruthless animal, fascinating to women but feared by friend and foe until death — and you have some idea of the impact you can expect in the show.

JAMES CAGNEY
☆ THE STORY OF JOHN PAUL JONES ☆
The stranger-than-fiction biography of the Scotch pirate who became the 'Father of the American Navy'! Mighty armadas, great sea battles, tender romance . . . produced on a scale in keeping with its spectacular setting. Picture Cagney as that fiery scourge of the seas whose daring conquest led America through the stormiest naval encounters of the revolutionary war!

EDWARD G. ROBINSON
☆ THE MOON AND SIXPENCE ☆
BY W. SOMERSET MAUGHAM
A story with the world for its background and the creator of 'Of Human Bondage' for its author! The most dynamic role yet brought to the screen by Robinson!

☆ THE LIFE OF KNUTE ROCKNE ☆
BY QUENTIN REYNOLDS
There are 80,000,000 football tickets bought every year—and every one is a herald for this show. Based on the biography of the immortal coach. Screen's first document of this great American, his background, his work, his rich humor, the unforgettable heritage he left. To be produced with the cooperation of Notre Dame University.

☆ THE BISHOP WHO WALKED WITH GOD ☆
BY QUENTIN REYNOLDS
Based on the life of Martin Niemoeller, the fighting minister called the greatest enemy of the totalitarian states. Every newspaper in the country has headlined his great struggle . . . now Warners will have it screaming on celluloid!

ACADEMY AWARDS
WON BY WARNER BROS.
THIS YEAR

The long list continues on the next page . . .
ERROL FLYNN

*THE ADVENTURES OF DON JUAN*

The title tells all! Expect more adventure than 'Robin Hood'. The story of the world's most famous lover will be filmed on a matchless scale by the artisans who have given you such epics as 'Robin Hood', 'Anthony Adverse' and 'Juarez'.

* BATTLE OF CITY HALL *

**THE DEAD END KIDS**

The 'Kids' come off the streets and reform! So picture what goes on when they take over City Hall! Here's comedy and drama — and a story to top 'Crime School' for suspense-filled action!

* DISRAELI *

**CLAUDE RAINS**


* EPISODE *

with

**PRISCILLA LANE AND JEFFREY LYNN**

The sweethearts of 'Four Daughters' and 'Darling Daughter' are set for big things this year and this is one of them. Priscilla plays a music student and Jeff just plays — but how!

EDWARD G. ROBINSON

*THE STORY OF DR. EHRLICH*

Another 'Pasteur'... and another great life that triumphed over ignorance and persecution to give the world the cure for its most dread disease! Another big 'first' for Warners and another great biographical drama for the screen.

* WE ARE NOT ALONE *

Another best-seller scoop from the pen of celebrated James Hilton! We are not alone when we say this is one of the most important stories to be filmed.

* CAREER MAN *

**JEFFREY LYNN AND ANN SHERIDAN**

A brand new entertainment angle — the first story of the U. S. Diplomatic Corps! The Spanish revolt, European intrigue, the armament race, international espionage, pack it with 1939's most original brand of screen dynamite!

JAMES CAGNEY

*THE WORLD MOVES ON*

From the pen of world-syndicated Malc Hellinger comes this stirring kaleidoscopic view of America's most dangerous days! The pre-war teens, the lush twenties, the jittery thirties all woven into a thundering cavalcade of adventure!

EDWARD G. ROBINSON

*BROTHER ORCHID*

The nation's orchids went to Colliers for this unusual magazine serial. An entirely new and different Robinson portrayal! The hilarious story of a mobster who hides out in a monastery and learns to like it.

JOHN GARFIELD

*FORGIVE US OUR TRESPASSES*

The success of 'Magnificent Obsession' and 'Green Light' assures the latest Lloyd C. Douglas novel instantaneous approval! Its heart-gripping theme is timed to perfection to further this great new star's ever-increasing following.

* FOUR WIVES *

**A SEQUEL TO FOUR DAUGHTERS**

*with the same cast*

The long-awaited follow-up to 'Four Daughters' written by the same author, Fannie Hurst, and filmed by the same director with the same lovable stars. The girls have become women but the same rich drama and heart-warming appeal assure it of the same universal acceptance!

* GIVE ME A CHILD *

We earnestly believe this to be one of the most human themes that it has been our privilege to offer. Two prominent stars now being selected will portray the stirring leading roles.

* EYES OF THE ARMY *

Each year Warner Bros. dedicates part of its program to America's great Services and Military Institutions. 'Eyes of the Army' takes its important place besides 'Wings of the Navy', 'Submarine D-1', 'Devil Dogs' and the others.

* THE TANKS ARE COMING *

First and only film of Uncle Sam's mechanized cavalry! In keeping with Warners' authentic 'service' policy, it will be produced on the actual scenes of operations with the full cooperation of the United States Army.
A SEQUEL TO BROTHER RAT

Same stars, same author, same setting, same director collaborate to bring in another lightning-paced picture big enough to top its predecessor!

BURNING DAYLIGHT

BY JACK LONDON

Unquestionably London’s most gripping adventure story... with all the roaring action of America’s fiercest era! Mighty days of the Klondike, wicked nights of the Barbary Coast live again in a magnificent red-blooded romance.

FRED MacMURRAY and PAT O’BRIEN

THREE CHEERS FOR THE IRISH

with ANN SHERIDAN, RONALD REAGAN, FRANK McHUGH and ALLEN JENKINS

You can’t beat the Irish and you can’t beat the heart appeal Warners have put into this one! Get set for a new high in hilarity when these harps start swinging!

ON YOUR TOES

WITH ZORINA AND AN IMPORTANT MALE STAR

Rodgers and Hart wrote it—N. Y. held it for 2 years—now it zings to the screen with the most sensationally publicized dancing star in years—the tall of the country, star of the legit season’s musical hit, ‘I Married an Angel’.

THE DESERT SONG

A mass smash on two continents, it boasts Sigmund Romberg’s world-remembered music, an action-crammed story, hundreds of daredevil horsemen, the most spectacular desert scenes ever filmed! To be produced in Technicolor with a great singing star.

BETTE DAVIS AND ERROL FLYNN

THE KNIGHT AND THE LADY

Maxwell Anderson’s memorable Theatre Guild production brings Bette Davis to the screen in the famous love story, with Errol Flynn as the hero who defied the world for a queen’s love!

Warner Bros. Pictures

Are "Bench-Made"

Because It’s Fair to You!

There is no "Assembly Line" at Warner Bros. No properties this important can be "rushed through" to meet release dates. Only because we are prepared as is no other company—with our background of high-quality production, and the vast resources of our studios, the world’s largest, is this policy possible. Our current program definitely demonstrates that this exclusive method—and this method solely—assures the consistent delivery of successful motion pictures for the future, as in the past.

The list goes on...
AND IT ALL CAME TRUE

with

JAMES STEWART, ANN SHERIDAN and
HUMPHREY BOGART

The prize-winning novel by Louis Bromfield becomes a major addition to the record number of prize novels on the Warner story list!

DEAD END KIDS AT COLLEGE

From ‘Crime School’ to college and are they a pain in the seat of higher education! Fans called their basketball game in ‘Angels’ one of the year’s funniest episodes—so you know what to expect when they take up football . . . and everything else in sight.

YOU CAN’T ESCAPE FOREVER

BY THELMA STRABEL

One of the most important Cosmopolitan Magazine stories of the past 3 years. Played against a background of Paris, Cannes, Switzerland and the U. S., this is one of the most extraordinary romantic dramas on our program.

JOHN GARFIELD AND ANN SHERIDAN

TWENTY THOUSAND YEARS IN SING SING

‘Twenty Thousand Years in Sing Sing’ and twenty thousand thrills on the screen! From the pen of Warden Lewis E. Lawes! A behind-the-scenes story mighty with the clash of men, to be advertised and publicized as sensationa\n
SECRET SERVICE STORIES

BY W. H. MORAN, EX-CHIEF U. S. SECRET SERVICE, WITH RONALD REAGAN

This series is building every second. Headline scoops and straight-from-the-files stories of espionage will inspire four more action-packed shows for the coming season!

NANCY DREW STORIES

BONITA GRANVILLE—FRANKIE THOMAS

The first releases of this swell series met with such instantaneous approval that Warners will follow it with four more in 1939 . . . all with new action, new adventures, new laughs.

TORCHY BLANE ADVENTURES

More and merrier stories for this popular series about the smartest female newspaper man that ever scooped to conquer!
PAUL MUNI ★ BETTE DAVIS
ERROL FLYNN ★ JAMES CAGNEY
EDW.G. ROBINSON ★ JOHN GARFIELD
PRISCILLA LANE ★ JEFFREY LYNN
OLIVIA De HAVILLAND
‘DEAD END’ KIDS ★ HUMPHREY BOGART

JAMES STEWART ★ FRED MacMURRAY
JEAN ARTHUR ★ VERA ZORINA

PAT O’BRIEN ★ GEORGE BRENT ★ ANN SHERIDAN
GERALDINE FITZGERALD ★ WAYNE MORRIS ★ MIRIAM HOPKINS
CLAUDE RAINES ★ ROSEMARY LANE ★ JOHN PAYNE ★ GALE PAGE

Fay Bainter ★ Eddie Albert ★ Jane Bryan ★ Donald Crisp ★ Margaret Lindsay
Frank McHugh ★ Allen Jenkins ★ May Robson ★ Bonita Granville
Jane Wyman ★ John Litel ★ Ronald Reagan ★ Johnnie Davis

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Anatole Litvak ★ Ray Enright ★ Lewis Seiler ★ William Clemens ★ Terry Morse
William McGann ★ Noel Smith ★ Crane Wilbur
Warner Bros.

...the company that believes in Fair Practice!
NEELY BILL GATHERS DUST

It will be remembered that some time ago a sub-committee of the Agriculture Committee was appointed to hear the witnesses for and against the bill. Senator Neely had requested the committee to hear the witnesses in the Agriculture Committee. The usual procedure would then be for the committee to report the bill to the Senate. The Senate would then vote on the bill, and the House would vote on the Senate's action. The bill would then proceed to the House of Representatives, where it would be considered on the floor. If the bill were passed by the House, it would then go to the Senate for final consideration. If the Senate passed the bill, it would then be transmitted to the President for his signature. If the President signed the bill, it would become law. If the President vetoed the bill, it would be returned to the Senate, where it could be overridden by a two-thirds vote of both houses. If the Senate did not override the veto, the bill would not become law.
'LOVE AFFAIR' DELIGHTFUL ROMANCE. WILL CLICK

Rates • • • for all but action houses

RKO Radio
87 Minutes
Irene Dunne, Charles Boyer, Maria Ouspenskaya, Lee Bowman, Astrid Allwyn, Maurice Moscovitch.
Directed by Lea McCarey

Leo McCarey again demonstrates that it is the director who makes or breaks a motion picture. That LOVE AFFAIR is a warm, human, charming love story is due largely to his masterful direction. The story is a flimsy affair and McCarey occasionally drags in extraneous material to pad it to full length, but the strength of the lovers is made so believable and touching that it commands the spectator's wholehearted sympathy. By dint of "business", McCarey expresses what the average director screams to get across. From Charles Boyer he has drawn his finest performance since the French "Mayerling". Irene Dunne has made to shine gaily through heartbreak. With that superb artiste, Maria Ous-
penskaya, he moulded one of the most memorable emotional scenes in all film history—a mere bit that lives in the memory vividly months after it has been seen. LOVE AFFAIR will delight the women and satisfy the men. It should get very good grosses everywhere.

'MY SON IS A CRIMINAL' MINOR MELODRAMA

Rates • • in action houses only: fair dualler

Columbia
59 Minutes
Alan Baxter, Jacqueline Wells, Willard Robertson, Gordon Oliver, Joseph King, Eddie Laughon, John Tyrrell, Pat O'Malley, Dick Curtis.
Directed by C. C. Coleman, Jr.

If the sensational title doesn't draw thrill-seeking patrons, little else about this picture is likely to attract general audiences. Made on a small budget and with a cast minus big names, the film never rises above the Class B. The melodramatics are a bit old-fashioned and overwritten. Alan Baxter tries hard, but fails to convince as the cold-blooded gangster son of a policeman father. Action houses will be able to exploit this for fair grosses. Elsewhere it is secondary duall material.

The story follows the routine formula of cops-and-gangster yarns and only the climax has any originality. Baxter, son of a retired police chief, is the brains behind a gang of racketeering racketeers while operating a garage business as a blind. His father's hopes that he will one day join the police force are shared by his sweetheart. A series of robberies and a murder baffles the police until Baxter's pal, a research detective, discovers a clue that points to his friend as the killer. The retired police chief offers his services in tracking down the criminal and, when Baxter is caught red-handed, is forced to shoot his own son to save him from discovery and the electric chair.

Willard Robertson gives a first-rate performance as the father. Jacqueline is capable and extremely decorative in the sole feminine role and the others suffice.

Director Coleman has injected shoot-and-chose sequences enough to satisfy the average action fan. But he should have restrained some of the melodramatic scenes.

AD TIPS: Capitalize on the title and the gangster-son of a policeman-father angle of the story.

LEYENDECKER

'WHISPERING ENEMIES' SO-SO DRAMA

Rates • • — for neighborhood dualls

Columbia
61 Minutes
Directed by Lewis D. Collins.

The idea of casting he-man Jack Holt as a perfume manufacturer takes the season's cake. This is another unpunishment "B" from Columbia, definitely produced on low budget and with a cast that will not mean much at the box-office. The presence of Holt promptly relegates WHISPERING ENEMIES to action houses, where this type of story isn't quite what is ordered. It's acceptable as a secondary dualler in neighborhood.

Holt and Costello, both perfume manufacturers, are engaged in a battle of wits aimed to ruin each other's business. Both resort to whispering campaigns and the pic shows the insidious workings of such tactics. Costello gathers evidence sufficient to send rumor spreading Holt to the hoosegow.

It takes a long time to plant the story idea, and nothing much happens until late in the picture when the current thrills battle starts. Dolores Costello gives a sincere portrayal. Pert Kelton is OK in a straight role. The support is adequate.

Collins' direction is too slow in the first half. AD TIPS: Exploit this as an expose of the whispering campaign racket.

PIX

'STAR REPORTER' FAIR NEWSPAPER VS. MOB MELLER

Rates • • for action dualls

Monogram (E. B. Derr Production)
62 Minutes
Directed by Howard Bretherton

Nothing particularly new or exciting here, but they have dug up some unusual legalistic twists to keep it interesting and have included a bit of action and gun-play. Light-on-draw cost will not help much at b.o. Production is ordinary. Direction is a trifle involved in the telling of the complicated story, and it unravels as just another picture for the doubles in the cheaper class houses.

Hull, youthful newspaper publisher, supports Clark, the D. A. and is in love with his daughter Marsha Hunt. Racketeer Morgan Wallace is nabbed for a murder. Hull's mother reveals to the D. A. that Wallace is really Hull's father. Clark lets Wallace beat the rap and Hull goes after and gets the racketeer, although he has learned of his relationship.

Best played part is by Paul Fix, who does a stoop pigeon to perfection. Rest of the cast is adequate.

PIX
"I'M FROM MISSOURI" FIRST RATE FAMILY ENTERTAINMENT
Rates in rural areas; less in cities

 Paramount
77 Minutes
Directed by Theodore Reed

While first run houses in the key cities may find this a weak sister, "I'M FROM MISSOURI" is a natural for the family trade in rural towns. The story is broad and rambling, fairly obvious from the start, but always entertaining. The homespun comedy lines and situations account for considerable merriment. The film is a step up the ladder for Bob Burns, who is obviously being groomed as an imitation Will Rogers. He is good enough in the comedy line, but misses out on the genteel human touches that made Rogers so popular.

Burns is an ex-Missouri mule dealer turned banker to please his socially ambitious wife, Gladys George. When the British government ceases buying mules for military service, Burns goes to London to save his friends' business.

Here his own stumbling efforts combine with Miss George's social climbing to thwart the accomplishment of his visit. Finally, a laugh laden climax sets things straight.

Burns' homespun comedy is contagious, good for frequent laughs. The part of the wife is somewhat unworthy of the talented Gladys George, but she handles it with a traper's ease. E. E. Clive with is oh-so British diction and manners is a hoot. Gene Lockhart is excellent as Burns' competitor. Romantic triangle centers about Judith Barrett, William Henry and G. P. Huntley. Chalking up a fair quota of laughs are Melville Cooper and William Collier, Sr.

Theodore Reed's direction is nicely tuned to the leisure humor of the piece, proceeding in that vein from start to finish. Cutting might eliminate the few slow spots.

AD TIPS: Catchline: "Not Since Beloved Wil Rogers Has Any Actor Captured Such Humorous, Human Warmth!"

HANNA (Hollywood)

"KING OF CHINATOWN" FAIR EXPLOITATION DUALLER
Rates for action houses only

 Paramount
57 Minutes
Directed by Nickie Grinde

The title and the cast will bring this good grosses in the action houses, but it is largely a waste of talent. The story fails by a wide margin to live up to expectations, because much of the intrigue, action and suspense the title suggests are lacking. It is just a routine gangster melodrama with no new twists. However, its exploitation angles are vast.

Tamiroff plays the title role—a gang lord who rules Chinatown with a stern but not too vicious hand. J. Carroll Naish, his associate, attempts to get him out of the way. Tamiroff's serious injury is cared for by Anna May Wong, a noted Chinese surgeon. She nurses him back to health and keeps him from contacting his enterprises because she fears the wound was inflicted by her father, Sidney Toler, arch-enemy of Tamiroff. Ultimately she discovers Anthony Quinn actually perpetuated the crime. By this time Tamiroff has changed his ideas considerably because of Miss Wong and is ready to undo the harm he has caused. His enemies catch up with him and he is killed, but not before he promises that Miss Wong will have enough money to send ambulances to China and the conditions in Chinatown will be altered.

Miss Wong gives a forthright, convincing performance. Tamiroff etches a distinctive and sympathetic character. Outstanding is J. Carroll Naish who gives a well shaded portrayal. Supporting players, headed by Sidney Toler, Philip Ahn and Roscoe Karns, are good.

Grinde's direction is just fair. Apparently he was handicapped by a script that lacked punch.

AD TIPS: See the swell press sheet on this!

HANNA (Hollywood)

"MY WIFE'S RELATIONS" FUNNIER THAN FIRST HIGGINS FAMILY
Rates for neighborhoods and rural

Republic
67 Minutes
James Gleason, Lucille Gleason, Russell Gleason, Harry Davenport, Mary Hart, Parnell Pratt, Maude Eburne, Marjorie Gateson, Tommy Ryan, Henry Arthur, Sally Payne, Edward Keane.
Directed by Gus Meins

MY WIFE'S RELATIONS is laugh packed family-type comedy that has just about everything necessary for happy entertainment. It is the second in Republic's Higgins Family series. Cast is flawless. Script by Jack Townley, from original story by Darrell and Stuart McGowan is full of chuckles, roars, and belly laughs. Gus Meins can take bows on direction. Republic again has demonstrated that it is moving into the big time by turning out this human and funny picture of the struggles of an average American family to get ahead in the world. Neighborhood and small town audiences will like this plenty.

The Gleasons go into the candy business this time when James Gleason loses his job. A $500 ring Jimmy had bought for his wife is mislaid and his son, Russell, advertises that same was lost in a bar of his dad's candy, making ad read $5,000.00 reward for return. This leads to a rush by the public to buy candy to get the ring and reward. Better business bureau steps in and things look bad again, until Grandpaw Harry Davenport decides to give himself up to the wealthy Widow Jones to save his son-in-law's neck.

The ring is found by Henry Arthur, who claims it in lieu of the reward an interest in the business so he can marry Jimmy's daughter, Mary Hart. A wire is received advising of grandpaw's "sacrifice" and they chose after that with police to stop the wedding in the nick of time.

The Gleasons, James, Lucille and Russell, make a natural and comical family. Acting honors go to Harry Davenport, who plays grandpaw up brown. The support is uniformly good.

Gus Meins' direction keeps the story moving at a merry clip from start to finish.

AD TIPS: This Higgins Family is worth plugging. Sell them as "America's Nuttiest and Most Natural Family—The People Next Door To You!"

PIX

More Reviews on Page 32

BOXOFFICE RATING: • Means POOR: • • AVERAGE: • • • GOOD: • • • • EXCELLENT
THE OKLAHOMA KID
(Warner Bros.)

"... Redoubtable James Cagney has put on a ten-gallon hat, spurs and shooting irons and has amply earned the right to wear them... Has continual suspense and excitement..."
Howard Barnes, N. Y. HERALD TRIBUNE

"... Another raising and thrilling western... Swell fun... Mr. Cagney swaggers through the port of the Kid with a bravado that will enchant you... Humphrey Bogart is perfection itself as the leader of the bandits..."
Wm. Boehnel, NEW YORK WORLD-TELEGRAM

"... Good... He's Cagney and we're in for a good time... Rip-snorting super-Western... Supporting cast offers O. K. performances—especially Humphrey Bogart..."
Irene Thierr, NEW YORK POST

"... Packed with action and manslaughter, and enacted by hard-riding, two-gun gentlemens in sombreros..."
Gerard Gaghon, PHILA. EVENING LEDGER

THREE SMART GIRLS GROW UP
(Universal)

"... Miss Durbin is still her delightful self... The pleasantest sort of pleasantness about a warm-hearted miss who reshuffles her sister's romances so that each of them is married to the right young man... Charming and tender and appealing..."
Frank S. Nugent, NEW YORK TIMES

"... Miss Durbin is even more enchanting than she has been in her earlier screen triumphs... Joe Pasternak deserves as much credit as any one for making an enormously engaging and frequently moving screen drama..."
Howard Barnes, N. Y. HERALD TRIBUNE

"... Excellent... Thoroughly delightful pictorial package... Distinguished by Henry Koster's deft direction..."
Irene Thierr, NEW YORK POST

"... Every bit as charming, delightful and entertaining as anything in which this young lady has appeared... A script that is full of sparkling dialogue and human little episodes... Will keep you chuckling delightfully from beginning to end..."
Wm. Boehnel, NEW YORK WORLD-TELEGRAM

ICE FOLLIES OF 1939
(MGM)

"... Acting is smart and likable; material is not..."
R. W. D., NEW YORK HERALD TRIBUNE

"... Third-rate stuff made palatable by the acting of the lovely and talented Crawford, Stewart, Ayres and Starmer..."
Wm. Boehnel, NEW YORK WORLD-TELEGRAM

"... An elaborate and entertaining spectacle... Plenty of ice numbers admirably conceived and beautifully staged..."
Henry T. Murdock, PHILA. EVENING LEDGER

THE LITTLE PRINCESS
(20th Century-Fox)

"... Fairly dripping with sentiment... Field day in a dreamy, sometimes dreamy fairyland... Glorious, sentimental extravaganza, with America's growing sweetheart, Shirley Temple, as adorable and competent as ever..."
J. P., N. Y. HERALD TRIBUNE

"... Tears, bravery, pathos and happiness go to make this a technicolor event for temple fans and sentimentalists..."
Archer Winsten, NEW YORK POST

"... Done with such charm and ease that you forget most of it is old hat..."
Wm. Boehnel, NEW YORK WORLD-TELEGRAM

"... One of Shirley Temple's best pictures of the last two years... Technicolor charms... Shirley upholds her end of the assignment with the ability of a veteran..."
Henry T. Murdock, PHILA. EVENING LEDGER

SPIRIT OF CULVER
(Universal)

"... The veritable spirit of Americanism... Best picture in the 'Spirit of Old'-tradition in years..."
B. R. C., NEW YORK TIMES

"... None of the service pictures has had more sincerity, more restraint, more naturalness or more muted—and, therefore, true—spirit de corps than this picture... Certainly worth the attention of discriminating filmgoers..."
R. W. D., N. Y. HERALD TRIBUNE

"... A swaddling clothes variation of most of the Annapolis and West Point stories. Has a slightly better twist than most..."
Wm. Boehnel, NEW YORK WORLD-TELEGRAM

LOVE AFFAIR
(RKO-Radio)

"... First-rate screen craftsmanship has worked a piece of sheer magic... Superior and satisfying human drama... Genuinely tender and compassionate... Goes over old ground, but it does it superbly..."
Howard Barnes, N. Y. HERALD TRIBUNE

"... Romance in the grand tradition... The most absorbing and delightful entertainment of its kind that I have seen in a long time—a beautifully acted and directed offering full of taste and distinction..."
Wm. Boehnel, NEW YORK WORLD-TELEGRAM

"... Excellent. A picture of such splendid naturalism and so rich in emotion and enjoyment that it is pointless to tear the plot apart or dwell on a few weak spots..."
Archer Winsten, NEW YORK POST

"... Stands on its own plot and playing, both of which are superlative... Plenty of matter and meat without quite the explosiveness and grandiloquence of the current he-man screen material..."
Henry T. Murdock, PHILA. EVENING LEDGER

"... Gay, romantic and melodramatic by well considered turns... Expertly told story fetchingly enacted by two of the screen's most engaging players..."
Elise Finn, PHILADELPHIA RECORD

FAST AND LOOSE
(MGM)

"... Sense of humor, a facile style, genial performances and just enough puzzlement..."
Frank S. Nugent, NEW YORK TIMES

"... Lighthearted and farcical... Mysterious and exciting, gay and absurd, with some good jokes in it and on ending which does not disappoint..."
Wm. Boehnel, NEW YORK WORLD-TELEGRAM

"... The germ of the illustrous 'thin man' and his unpredictable troup has dug its way into the hides of two of Metro's upper bracket players, and they are sorely affected... While slickly performed, is artificial, wearisome... Complete unorthodox foolishness..."
R. W. D., N. Y. HERALD TRIBUNE

"... Mood of the picture is elfin... If we must have more of the 'Thin Man' series, pending the return of the Powell-Loy team it is probably just as well that Rosalind Russell and Robert Montgomery serve in the stop-gap roles..."
Andrew R. Kelley, WASHINGTON TIMES-HERALD

NEVER SAY DIE
(Paramount)

"... With practically nothing behind them in the way of a story line, Bob Hope and Martha Raye just go in there swinging, throwing gags as fast as they can..."
B. C., NEW YORK TIMES

"... Prank and gag school of comedy has rarely proved so unappetizing... Random slapstick and witless wisecracks... A very hollow pretense of a film..."
Howard Barnes, N. Y. HERALD TRIBUNE

"... Those portions in which Bob Hope appears are delightful fun and well worth seeing... Pretty pale stuff, without much humor in it..."
Wm. Boehnel, NEW YORK WORLD-TELEGRAM

THE SAINT STRIKES BACK
(RKO-Radio)

"... Crisp and bobbing melodrama..."
T. M. P., NEW YORK TIMES

"... Gay, fast-moving, exciting blend of homicide and banter in which the interest is continuous and mounting... the Saint is played—and capably, too—by George Sanders... Lighthearted and good fun..."
Wm. Boehnel, NEW YORK WORLD-TELEGRAM

"... Among formula crime-and-detective thrillers this picture ranks above average..."
Archer Winsten, NEW YORK POST

"... Involves thrills and romance, bullets and banter, in situations that you can't believe for a minute, but with suspense and skill that keeps you interested throughout..."
Elise Finn, PHILADELPHIA RECORD
COLUMBIA

The big news at this studio is the trouble Harry Cohn has already encountered on the first of his projected important pictures for next season. "Our Wife" was slated to go into production this week with Cary Grant and Loretta Young; Mitchell Leisen directing. Grant didn't like the script, reputedly got into a squabble with Cohn about it and walked out. No word is available on whether Grant was to be her leading man. Leisen then asked to be released!... Two pictures are shooting here: "Madame, the Magician" (serial) and "Only Angels Move Wings", new title for "Plane No. 4"... Cohn is hoping to get three top pictures started next month. They are "Good Girls Go To Paris, Too", "Golden Boy" and "Mr. Smith Goes To Washington", the latter being probably the last Capra pic for Columbia... Barbara Stanwyck gets the fem lead in "Golden Boy" and this may mean that some unknown will play the title role... Studio is talking to Howard Hawks on a deal to extend beyond his present assignment. Faced with the prospect of losing Capra, the company's backbone for many years, Cohn realizes he must line up some directorial strength to hold Cal's theatre accounts next season.

CASTINGS: Adolphe Menjou in "Golden Boy"... Isabel Jeans, Walter Connolly in "Good Girls Go To Paris, Too"... Jean Arthur in "Arizona"... James Stewart in "Mr. Smith Goes To Washington"... CONTRACTS: Rita Hayward optioned... Karl Brown signed to writing pact...

GRAND NATIONAL

Production remains at a standstill here as G-N heads continue to iron out the financial difficulties confronting the company and impeding its progress. It is reported that Mammons has secured the necessary finances and will be paying off creditors by the time we go to press. No confirmation of this statement can be secured from the studio... It is also believed Eugene Frenke and George Hirliman have withdrawn from the G-N set-up. Frenke is said to have taken with him the negative on "Exile Express" and is dickerin' with a release elsewhere. We doubt this. Fine Arts continues to be idle.

METRO-GOLDWYN-MAYER

There have been no new pictures started here since our last comment. Five films now in production... Set as the first pictures on this company's 1939-40 program are "Ninotchka", "A Day at the Circus" ( Marx Brothers), "The Women" (Norma Shearer), "Northwest Passage", "Florian" (Robert Taylor), "Babes in Arms", "Broadway Melody of 1940", "6,000 Enemies", "Wings Over The Desert" and a Judge Hardy story. "Wizard of Oz" may be held over to inaugurate the new season... Scripting difficulties have postponed the starting dates on "Babes in Arms", "Ninotchka" and "Day at the Circus"... Ernst Lubitsch's daily luncheons with Spencer Tracy impress the Hollywood crowd as an indication that Tracy may be given the male lead opposite Garbo in "Ninotchka". Lubitsch will direct the film. The Garbo-Tracy team would make an ideal boxoffice combination... Louis B. Mayer has set his pet story as a Spencer Tracy vehicle. It is "Nickel Show", which traces the history of the motion picture industry from its nickelodeon days to the present... As reported in Studio Size-ups a few issues back, "The Return of the Thin Man" has received a further indefinite postponement. Although William Powell's health has improved considerably, there exists the fear that the actor may again become ill during the picture's production which would put a severe strain on him and cause the studio a considerable financial loss. Rather than risk this, the film will be held until Powell is completely well... "Beau Brummel" is being mentioned as a British production with Robert Donat in the title role... There is talk of a salvage job on "I Take This Woman" when Spencer Tracy finishes his role in "Stanley and Livingstone" at Fox... We hear that Hedy Lamarr continues to be MGM's problem child. Although announced as her next vehicle, "Lady of the Tropics" is still in the indefinite stage. It was believed she might be given the role originally assigned Joan Crawford in "The Women", but Miss Crawford's hasty cancellation of a South American trip suggests she might play in the Shearer picture after all. This department believes Miss Crawford's appearance in such a sound vehicle as "The Women" would enhance her boxoffice appeal considerably—much more than the showy, but unenterprising, stories she has been handed recently... Franchot Tone may return to Hollywood and pictures as the star of "Gentle People" the stage success in which he is now appearing. It has been bought by MGM—his ex-employer... Frank Morgan is in line for the role of "Gramps" in "On Borrowed Time"... Lionel Barrymore was scheduled for this part, but his illness still prevents him from doing much work.

CASTINGS: Joan Crawford in "Witch of the Wilderness"... Robert Taylor, Spencer Tracy, Wallace Beery in "Northwest Passage"... Wallace Beery, Laraine Day in "Thunder Aloft"... Greer Garson title role in "May Flavin"... Bir Cedric Hardwicke in "On Borrowed Time"... Iris Clare in "The Women"... Myrna Loy, James Stewart leads in "Wings On His Back"... DIRECTOR ASSIGNMENTS: King Vidor to "Northwest Passage"... H.C. Potter to "On Borrowed Time"... CONTRACTS: Greer Garson, Betty Jaynes, Lydia Carver optioned... STORY BOYS: "Witch of the Wilderness" novel by Desmond Holdridge... "Wings On His Back" original by Myron Connolly... "Gentle People" play by Irwin Shaw... "Forty Little Mothers" by Edward Padiman...

MONOGRAM

Production here will start moving as we go to press when "Boy's Reformatory", "Wolf Call" and a Tex Ritter western receive the starting gun... This company has only five features more on its '38-'39 program. Production heads are confident they will be disposed of before the middle of April when Monogram will embark on its extensive '39-'40 schedule... Extremely interesting is the announcement that this outfit will revive "Bip Van Winkle", based on the immortal stage success of Joseph Jefferson, later filmed with the actor's son, Thomas Jefferson in the title role. Scott Dunlap has gone on record as saying that no name will be sought for the title role. The cast will be bolstered with young people of boxoffice value. Dunlap feels the title and story will sell the picture sufficiently. Such being the case, may we suggest Edward Ellis, the veteran actor who scared in "Man To Remember" and is now playing Andrew Jackson in Republic's "Man Of Conquest". We can think of no actor in Holly-

(Continued on next page)
wood better suited to the role. Admiration for the actor's talents is not born merely of his work in "Remember". We can name quite a number of reviews in FB where Ellis has been singled out from the supporting player ranks and given the attention merited by his ability. Ellis has just signed a three picture deal at RKO. It is unlikely that his commitment to that plant would prevent him from considering the part.

PARAMOUNT

Six pictures at work here; two recently begun—"North of Singapore" and "What A Life". Latter stars Jackie Cooper . . . "Air Raid", which was to have started at this time, has been replaced on Paramount's schedule by "Are Husbands Necessary". This story, you will recall, was shelved to clear the way for "Air Raid" because of its timeliness. The recent Hitler crop, however, is deemed to make the production of any such picture unprofitable because strict European censorship would limit its foreign grosses . . . . Another switch in schedule finds "Our Leading Citizens" substituted as Bob Burns' next vehicle, in place of "US Americans", the Irvin S. Cobb story . . . "Bricks Without Straw" from the book by Charles Morris has been selected as the first picture to be produced in New York by the recently formed Heraut Film Productions, a company which is expected to release its product through Paramount. Marion Gering will direct Sylvia Sidney in the leading role . . . . Studio conferences are going on as this company joins the others planning 1939-40 schedules. No reports of the progress of the meetings have been made public other than word that ten top bracket stories have already been selected . . . . The purchase of "Danger Signal" will be an attempt to put newcomer Patricia Morrison into the boxoffice brackets. Gal indicates great promise . . . Douglas Fairbanks, Jr. will play the starring role in "Ruler of the Seas" in which the celebrated Scotch actor, Will Yffe, will be featured. This is Frank Lloyd's last Paramount assignment under his present contract.


REPUBLIC

Two westerns are in production at Republic, one starring Gene Autry, the other with the Three Mesquites . . . "Man of Conquest" is now in the cutting room . . . The arrival of Herbert J. Yates was the signal for a period of extensive activity platted for Republic, starting off with the consummation of the frequently discussed purchase of its studio . . . Following this came an extremely interesting statement by Herbert Yates. After viewing the first rough cut of his company's most ambitious endeavor, "Man of Conquest", the Republic boss stated his conviction that Republic has finally reached the class of big-time picture-making. The outfit will throw its hat into the major ring next season. The 1939-40 program will get over a million dollars added to the present budget. The lower grade pictures will be discontinued. Yates now expects to compete in price, quality and star value with the majors. The 1939-40 program is as follows: Four Anniversary Specials, sixteen Jubilee productions, eight Roy Rogers westerns, eight Gene Autry westerns, eight Mesquiteer westerns and four serials . . . Before departing for New York, Yates expressed full confidence in his Hollywood organization under the direction of M. J. Siegel—a statement which serves to end the rumors that an upset in studio personnel was expected . . . Since its birth some four years ago, Republic has planned carefully and worked diligently to achieve its aim of stepping into the big league. Those who watched its progress noted the gradual, unspectacular manner in which the growth was taking place. It was building on solid ground. The company found its footing first in the western field. It moved then to the action melodramas and turned out several worthy gangster films. It toyed with musicals, but quickly sensed that it was not ready to compete in that type of production. And this year we had a display of the intelligence that has been guiding Republic. Realizing that the outdoor is still its forte, fairly large budgets were applied to pictures like "Army Girl" and "Storm Over Bengal", in which most of the action was in exteriors. They were not sensations, but rated quite well with B major product. Now, comes "Man of Conquest" and the memory of Richard Dix in "Cimarron" stirs thoughts of another outstanding epic of our early history. It seems that Republic is now ready for any plans, no matter how big. Mr. Yates may formulate for it . . . In the distribution division the same well planned program of trial and error has also been evident. The company has been careful to nurture exhibitor good-will. Its sales force was carefully built up to the point where it was a comparatively simple job to lure capable James Grainger into the position of president and sales head . . . This slow but steady progress is something unusual in the film industry where we have become too accustomed to seeing things develop over night. It therefore accounts for the disdain with which Republic heretofore has been held in Hollywood. Today Republic, if it wishes to spare the time, can now do quite a bit of chuckling itself . . . Also worthy of recording is the vital part exhibitors have played in the rise of this erstwhile independent company. Through their support during Republic's less sturdy days they have contributed morally and materially toward creating for the company the position in which it now finds itself. With Republic now an above the threshold of a new era in its history, we urge Mr. Yates and his associates to be mindful of this support and to continue the policy of fair dealings which have stamped Republic in its climb uphill.

CASTINGS: Otto Kruger, Frieda Inescort in "All the Tomorrow" . . . DIRECTOR ASSIGNMENTS: Sidney Salkow to "All the Tomorrow" . . . STORY BUYS: "Bulldoze Squad" original by George Clark and Preston Chaplin.

RKO-RADIO

Three pictures have started here and are in production, along with "The Second Shot" commented upon in our last issue. Those recently begun include "G-Dog" , "The Girl From Mexico" and "Little Mother". Latter stars Ginger Rogers and gives director Garson Kanin his most important assignment to date . . . Deal between RKO and Max Gordon has been concluded. The two year agreement calls for production by the Max Gordon Plays and Pictures Corporation of two pictures annually. The initial production will start this summer at the RKO West Coast studios. Productions will be financed jointly by the two companies and will be distributed by RKO . . . Edward Ellis' first assignment under his new three picture contract with RKO will be one of the stellar roles in "Career". Another important deal, long in negotiation, has finally been concluded between Leslie Howard and Walter Futter with RKO. Futter and Howard will co-produce for RKO in England the first of two pictures starring Howard, the film to be delivered to RKO for release late in 1939. The introductory picture will be "The Man Who Lost Himself", based on the story by DeVere Stockdale. Howard will also serve as co-director. Rumors are again rife that the Whitney-Selsnick interests are anxious to combine with Rockefeller money for controlling interest in RKO. In view of the reopening of negotiations between United Artists and Selsnick, such a plan seems unlikely at this time . . . George Stevens whose last production was "Gunga Din" has been retired to a producer-director deal. No decision has been set regarding his next picture . . . Harold Lloyd is another top flight personality being mentioned as a possible RKO acquisition. He is reported negotiating on two deals, one to star himself in two pictures, the other would spot him.

(Continued on Page 30)
A PRODUCER WITH COURAGE

P. J. Wolfson bowed into the motion picture industry as the author of a novel bought by Universal a few years ago—but still unproduced. The book, it appears, had the misfortune to deal with a theme unsuitable to pictures. Nevertheless the sale was consummated and with it went an interlude a Universal's writing staff. This was followed by similar assignments at other studios, which developed Wolfson into what Hollywood considered a first rate scenarist.

More recently Wolfson has been affiliated with RKO, where he authored "Vivacious Lady" and acted as producer-director on "The Mad Miss Montana"—two innocuous offerings which amused quite a number of people.

It was, therefore, rather astonishing to discover the same P. J. Wolfson billed as producer-director of a samba, impressive and inexpensive little picture called "Boy Slaves" which was most unsuspiciously unveiled for the working press weeks ago.

Though favorable, our review on the film was somewhat tepid, in that we apparently failed to grasp the significance of the picture or understand the effort poured into its making by sponsor Wolfson.

A few days ago we had the good fortune to see "Boy Slaves" for the second time (under more prapitious conditions). To enlarge upon the original review, which classified it as a "samba, thought-provoking drama of child peanage," it is a dramatic, punchy piece of entertainment. It attacks a little publicized, but existing, problem and exposes unbelievable conditions in a forceful, effective manner. The spectator is gripped throughout by its gytty and unusual theme. There is a compromise finish, which we understand, was forced on Wolfson by the timid Hays office.

Behind the making of "Boy Slaves" lies an extremely interesting story.

Wolfson's success as a novelist may be credited to the fact that his choice of subjects was always based on true facts. American problems and realities. Naturally, in Hollywood he was diverted from such story matter and his facile pen became another victim to the industry's policy of fostering only the routine, unimaginative and imitative style of writing.

Unlike most writers thrust into this stifling atmosphere, Wolfson waited patiently for the opportunity when he could sit down and at least make a stab at something new. He cantered himself meanwhile with the familiar theory that the present condition of the industry was brought on by the lack of maturity, originality and vitality in our films. A change must come sometime—and soon.

When an exposé of child labor crept into his imagination as a possible theme, Wolfson knew his chance was here. Research occupied his time. Finally original story was submitted to Pandro Berman. It was not a pretty yarn, but it did have drama and it was certainly blessed with originality and daring—two strengths in Hollywood.

Sound business judgment (Hollywood style) lost a battle within Mr. Berman and Wolfson was permitted to go ahead with his picture. RKO washed its hands of the matter and Wolfson was given free rein over the production.

His budget was paltry, but Wolfson contrived to keep almost within its limitations. Ultimately it was completed and shipped out of town for sneak preview reaction. In a lengthy form, we are reliably informed, the picture held the audience spellbound. The preview cards were evenly divided—fifty percent disliking the film, the other half applauding RKO for its courage in treating such a touchy situation.

The Hollywood reaction was different. While the writer can personally vouch for the fact that the audience enjoyed "Boy Slaves", the local critics were unanimous in labelling it "Un-American", "disgusteful", "unentertaining" and "unnecessary".

Mr. Wolfson's belief that his picture was none of these things was substantiated some days later when it was loudly by the New York critics, praised by Mrs. Roosevelt in her widely syndicated column and given extensive comment in the more enlightened weekly newspapers and magazines.

According to reports "Boy Slaves" is surprising RKO at the box-office. Where it has been effectively exploited by enterprising exhibitors, it has returned handsome profits.

At the moment, the financial aspect of the production is not so all-important. The point to be emphasized is that "Boy Slaves" focuses attention on a man who dares to be different—who believes that entertainment can be wrought from subjects generally shunned by short-sighted Hollywood.

Some members of the industry label any such extraordinary subject as "propaganda"—therefore unsuitable as entertainment. Walter Wanger summed the situation up rather neatly during his recent attack on the automd production code when he said, "One trade paper editor denounced Hollywood efforts to make pictures dealing with world problems by accusing us of "turning the motion picture theatre into a house of controversy." Yet the motion picture is a dramatic medium and what is the essence of drama if it isn't controversy?

"The most elementary drama, a prize fight, is a controversy between two men to see who is the best. Every play or picture is a controversy of some sort. If it wasn't a good controversy wrapped up in it, it simply isn't a good play or a picture. This kind of silly and childish drivel certainly should not be supported by an industry whose very survival depends on getting away from such reactionary notions."

Mr. Wolfson is one member of the film fraternity who appears to have definitely succeeded in freeing himself from "such reactionary notions". He is now working on a story concerning the little known first Revolutionary War which took place in Pennsylvania some years before the final fight for Independence. This is an imposing theme of great significance for today's Americans.

Men like Wanger and Wolfson are the real "white hopes" of the film industry. Some of their spirit of daring and enterprise is sorely needed throughout the entire film capital. Exploring the vast field of untouched and previously "untouchable" subjects—they certainly need not be "radical" or "revolutionary"—would draw Hollywood out of that stagnation that is driving millions of people away from film entertainment. When the reading of any newspaper's front page is more exciting and more dramatic than most films one sees, how can the movie moguls continue to shut their eyes to modern tastes!
NORTH OF SINGAPORE

Drama—Shooting started: March 10
Cast: Anna May Wong, Anthony Quinn, J. Carroll Naish, Rudolph Farster, Ernest Truex, Eric Blaire, Broderick Crawford, William Hoado

Director—Kurt Neumann
Associate producer—Eugene Zukor
Story: This concerns Anna May Wong's search for her father, a noted Chinese-General who has been kidnapped by J. Carroll Naish. Aided by a Chinese officer, Anthony Quinn, he rescues him.

WHAT A LIFE

Comedy—Shooting started: March 20
Cast: Jackie Cooper, Betty Field, John Howard, Janice Logan, James Corner, Vaughn Glaser, Lionel Stander, Lucien Littlefield, Jerry Stickey, Katharine Lockhart

Director—Theodore Reed
Producer—General Office

Story: Action centers around a high school attended by Jackie Cooper, a young star, who cannot keep out of trouble. He cribes an examination from his rival for the affections of Betty Field and is expelled from school. For further complications, he is the center of stealing the school instruments. When he tracks down the actual culprit, he returns to school and continues his admiration for Betty.

IN PRODUCTION

Beau Geste—G. Cooper-R. Milland

Gerrit (71)—W. Ford-A. Devine

Magnificent Fraud, The—L. Nolan-A. Tamiroff

Mr. & Mrs. Bulldog Drummond—J. Howard-H. Angel

RELEASE CHART

Title—Running Time
Cast

Ambush (67) G. Swarthout-L. Nolan 19-4 1-20 3830
Arkansas Traveler (63) B. Burns-P. Bainter 7-16 10-11 3800

Details under title: Beat The Yard Vs. Bulldog Drummond

Arrest Imperial—C. Bennett-Eliza Graves 12-3 3-4 3817

Back To Door Heaven—W. Ford-P. Ellis 12-7 1-14

Beachcomber, The (69) C. Laughton-E. Lancaster 3-10 1963

Boy Trouble (71) C. Ruggles-M. Boland 11-5 7-17

Details under title: Patents On Production

Building Drummond's Secret Police (53) J. Howard-H. Angel 11-9 4-21
Cafe Society (50) F. MacMurray-M. Carroll 10-23 3-3
Campus Confessions (63) H. Lukeitl-S. Grable 7-16 9-25 3802

Disobeyed (60) G. Patrick-O. Kruger 8-27 1-4 3818

Frontiersman (71) W. Boyd-G. Hayes 9-10 12-6 3856

Gracie Allen Murder Case (90) G. Allen-W. Williamson 1-28

Grand Jury Accord (47) J. Howard-G. Patrick 1-11

Heritage of the Desert (52) D. W. O. Venable 12-17

Hotel Imperial—R. Milford-M. Nazin 11-5 3-24

If I Were King (100) R. Colman-F. Dee 2-11 11-31 3810

Illegally Permitted (67) M. Carole-L. Nazin 8-8 1-8 3814

I'm From Missouri (62) B. Burns-G. George 12-3 4-7

In Old Mexico—W. Boyd-G. Hayes 5-7 1-9 3853

Details under title: Return of the Fox

Invitation to Happiness (47) F. MacMurray-L. Donn 1-11

King of Alcatraz (58) G. Patric-L. Nolan 3-9 9-30 3801

King of Chinatown (57) F. MacMurray-J. Crain 9-21 3-17

Lady's From Kentucky, The (65) G. Raft-R. Dru 1-22 5-3

Little Orphan Annie (58) A. Gillon-R. Kent 10-19 11-2 3811

Man About Town (47) J. Benny-D. Lamour 1-11

Men With Wings (165) F. MacMurray-R. Milland 3-11 16-6 3808

Midnight (99) C. Colbert-H. Ameche 11-19 1-10 3807

Mysterious Rider (67) D. Dubrule-H. Hayden 7-2 10-31 3807

Never Say Die (62) M. Raye-B. Hope 11-5 3-25

One-Third of A Nation (76) S. Sidney-L. Erikson 12-7 2-14

Paris Honeymoon (68) C. Crosby-P. Gaal 6-1 7-17 3871

Persons In Hiding (70) L. Orson-P. Morrison 12-3 10-2 3813

Pride of the West (67) W. Boyd-G. Hayes 7-8

Renegade Trail—W. Boyd-G. Hayes

Details under title: Arizona Broadsides

Ride A Crooked Mile (38) A. Tamiroff-F. Farmer 7-30 12-9 3813

Details under title: Escape From Yesterday

Say It In French (39) B. Milland-O. Bradna 8-37 11-25 3813

Silver Girl The (47) B. Boyd-R. Hayden 16-8 3-31 3858

Details under title: Riders of the Range

Sing You Sinners (68) C. Crosby-F. MacMurray 1-9 9-2 3841

Same Like Hot (41) B. Hope-R. Russ 12-11 8-11 3801

St. Louis Blues (47) R. Lomand-L. Nolan 8-11 2-3 3801

Sons Of The Legion (60) D. O'Connor-P. Wagg 9-24 5-3 3861

Stolen Life (92) E. Bergner-M. Regrave 5-3

Sudden Mesquiteers (62) C. Ruggles-M. Hambel 12-17 3-11 3813

Sunset Trail (44) W. Boyd-R. Hayden 7-30 2-21 3857

Details under title: Silver Trail Patrol

Thanks For The Memory (75) B. Hope-S. Ross 11-3 11-8 3811

Tom And The Detinente (68) O. Conner-B. Cook 9-21 12-25 3816

Touchdown, Army (70) B. Cummings-M. Carlisle 1-2 10-17 3803

Uninvited—(77) W. Boyd-L. Kane 1-7

Unmarried—(77) J. Jones-T. Whitehead 12-17

Details under title: Me And My Gal

Zaza (86) C. Colbert-H. Marshall 7-2 1-18 3819

UNTITLED GENE AUTRY

Details—issue March 11 (In Production)

Story: Autry cleans up a smuggling ring which has been stealing fur pelts and shipping them across the Canadian border for sale in the United States.

THREE TEXAS STEERS

Western—Shooting started: March 17
Cost: John Wayne, Carole Landis, Roy Carrigan, Max Terhune, Ted Adams, Billy Curtis, Stanley Blystone, Roscoe Atches, Ethan Laidlow, Ralph Graves

Director—George Sherman
Producer—William Berke

Story: The Three Musketeers become involved with a circus owned by Carole Landis when the show parks on their ranch grounds. Villain Graves, manager of the outfit, is trying to cheat her but is prevented from doing so by the action of the Musketeers.

RELEASE CHART

Title—Running Time
Cast

Billy, The Kid, Returns (58) R. Rogers-S. Burnette 8-13 9-21 851

Bring On Rangers (37) R. Rogers-M. Hart 10-72 11-13 814

Details under title: Texas Rangers

Down In Arkansas (50) Weaver Family-P. Tomlin 8-27 10-8 805

Federal Man Hunt (61) R. Livingston-J. Travis 11-19 18-28 829

Fighting Thoroughbreds (67) R. Byrd-M. Carlisle 11-19 16-4 871

Forged Passport (—) P. Kelly-J. Lang 15-21 2-21

Frontier Express (—) R. Rogers-M. Hart 3-11

Hawk Of The Wilderness (serial) H. Briet-J. Martin 12-21

Heroes Of The Desert (—) J. Wayne-R. Corrigan 2-23

Hone On The Prairie (38) G. Autry-S. Burnette 12-17 2-3

Details under title: Ridin' The Range

I Stand Accused (61) C. Cummings-H. Mack 9-10 7-8 896

I Was A Convict (—) B. MacLane-B. Roberts 1-14 3-24

Lone Ranger Riders Again (serial) R. Livingston-D. Reno 4-17 2-30 870

Man Of Conquest (—) R. Dix-G. Patrick 1-14

Details under title: Wagons Westward

Mexican Rose (—) G. Autry-S. Burnette 4-7

Mysterious Miss (60) M. Whalen-M. Hart 12-5 1-8 889

My Wife's Relatives (65) A. Fleagle Family

Details under title: Haggis Family No.

Nighthawk (The 66) R. Armstrong-J. Travis 4-2 10-9 817

Orphans Of The Street (64) R. Livingston-J. Storey 10-22 17-2 819

Overland Stage Raiders (38) Three Musketeers 7-15 3-10 807

Pals Of The Saddle (35) Three Musketeers 7-38 8-7 861

Pride Of The Navy (65) J. Dunn-R. Hudson 11-12 12-1 872

Red River Range (50) Three Musketeers 11-12 2-22 864

(Continued on next page)
as the producer of a series of comedies in which he would not appear . . . RKO is talking deal to W. C. Fields.


The 20th CENTURY-FOX

In "Young Mr. Lincoln" (Henry Fonda) and "Sec-ond Fiddle" (Henie-Power) finds four top bracket pictures in produc-tion at this plant . . . Others are "Stanley and Livingstone" and "Return of the Cisco Kid" . . . Sum total of our notes on this plant's activities during the past two weeks discloses only the fact that a production fillu is anticipated in the near future due to the fact that the company is so far ahead of schedule.


UNITED ARTISTS

In addition to "The Man in the Iron Mask". UA's production is being sustained by Goldwyn's Helbets picture. This is the film started last September when Heibats recorded the selections to be used in the picture. It is possible he may be recalled for additional scenes . . . Frank Ross, long associated with Hal Roach, has been named vice-president of the producer's organization. He will take over some of the duties once carried out by Milton Brun. Roach is now deciding whether "Water Gypsies", "Housekeeper's Daughter" or "Of Mice and Men" will head his '39-40 program . . . Motion pic-ture rights to the play "Flashing Stream", which has been running on the London stage for more than a year, have been purchased by Selznick-International. This will be directed by the noted English megaphone, Alfred Hitchcock, whose contract has been extended to three pictures. His first assignment will be "Rebecca". He is the most important directorial acquisition Hollywood has gotten in years! . . . Murray Silverstone is reportedly making progress in his en-deavor to line up new producers for UA's next and following season's program. He is again talking with Selznick-International as well as with Sol Lesser. Lesser, it is said, wants to do six pictures for UA release over a two year period. Louie Lurie from San Francisco backs the producer . . . Denying that he is concerned with any intimiation from sources opposed to his production of "The Dictator", Charles Chaplin stated he is going right ahead with production plans and the film will begin actual filming at an early date.

CASTINGS: Louis Hayward in "My Son, My Son" (Small) . . . Gary Cooper in "Seventh Cavalry" (Goldwyn) . . . Doris Kenyon, Marion Martin in "Man in the Iron Mask" (Goldwyn) . . . David Niven in "The Real Glory" (Goldwyn) . . . Dana Andrews in "Black Gold" (Goldwyn) . . . CONTRACTS: Writer Winston Miller termed (Selznick) . . . STORY BEYS: "Ordeal" by Neville Schutte (Selznick) . . .

WARNERS

Production continues full blast at WB, where eight pictures currently occupy space. New starters are "The Old Maid", "Enemy Agent", and "Give Me A Child" . . . Early reports on WB's '39-40 program show that biographical yarns will be the most prominent feature of the new season's schedule. Among those listed are "Life of Beethoven", "Knight and the Lady" with Bette Davis as Queen Elizabeth, "Story of Dr. Ehrlich", "Adventures of Don Juan", "The Bishop Who Walked With God", "John Paul Jones", "Disraeli" and "The Life of Knute Rockne". Studio has finally been successful in securing the release of Eddie Albert. Comedian due to check in from New York sometime in April for the male lead in "On Your Toes". Mary Martin, Broadway's latest pet, is mentioned for the leading feminine role . . . To cash in on recent Hitler headlines, "Confessions of a Nazi Spy" is being rushed to meet an early release date . . . The shift of WB's New York shorts department will find Bryan Foy and Gordon Hollingshead adding to their duties. They are expected to handle these subjects in the same manner as the recent West Coast briefie output—that is, by using as much name talent as permissible . . . Foy's feature program of twelve B pictures will all be series: four Torchy Blances, four Secret Service films and a quartette of Nancy Drew adventures. Foy will also handle the production reigns on two specials "The Life of Father Damien" and "The Life of Father Duffy". Pat O'Brien has been cast in the latter title role.


UNIVERSAL

Augmenting "The Oregon Trail" (serial), are "The Sun Never Sets", "Far Love or Money" and "Backstage Phantom" . . . Follow-ing the move of other studios which have only recently endowed their directors with more than perfunctory interest in the pictures they handle, Universal has closed deals with Richard Wallace and Ben Stoloff to act as producer-directors. Wallace's last assignment was "The Young in Heart" for Selznick. Stoloff recently completed "The Lady and the Mob" for Columbia. These two men join John Stahl and Rowland Lee, also functioning on the U lot in the dual capacity. . . . Ben Pivar was signed as o producer . . . Joe Santley is preparing "The Flying Cadets", a sequel to "Spirit of Culver" to co-star Cooper and Bartholomew. Santley and U are dickering on a term contract . . . It is understood that Lawrence Fox will not renew his releasing deal with Universal for the Crime Club series produced by Irving Starr. Outfit has one more to do on this season's program, following which it may move over to Paramount. There is an unconfirmed report that E. B. Derr may affiliate here to produce four "Secret Service Smith" pictures on U's '39-40 program. It has been definitely an-nounced that the producer is not renewing with Monogram . . . Al-}
NEW YORK TIP-OFF

The second half of Lent finds the Broadway first-run scene a little brighter and next month, with strong product being held for Easter, theatre business should be on the upturn. The Radio City Music Hall, which gets the pick of half the product field, has important bookings set until after the opening of the World's Fair, April 30. "Love Affair", which started its second week on Thursday, is the fourth successive attraction to hold over at the world's largest house and the forthcoming films are of the same calibre. It's just the opposite at the Capitol where the current "Sergeant Madder" will be the fifth in a row that failed to warrant a hold-over. Business is expected to pick up here in April when M-G-M's "Broadway Serenade" comes in.

The Paramount's two week doldrums period, during which the house was forced to pull the dying "Never Say Die" and substitute "King of Chinatown", has ended and the crowds have returned to applaud Dorothy Lamour and Mischa Auer, in person, coupled with "I'm From Missouri". "The Little Princess" finished a highly profitable two-week run at the Roxy on Friday (12-4th) and the Rivoli has returned to happy days with "Three Smart Girls Grow Up". Deanna Durbin's fifth hit film, which broke the three year record at this house, started its second week Friday and looks set for two more. Box offices at the Criterion, Globe and Strand have also been kept busy recently. The Warner house finished two good weeks with "The Oklahoma Kid" an Thursday and the Robert Montgomery-Rosalind Russell draw resulted in a hold-over for "Fast and Loose" at the Criterion. Harry Brandt's Globe has been packing them in with "Blackwell's Island" to such an extent that the house keeps open for a 24-hour period on Saturday nights. "Pygmalion" is holding up nicely in its fifteenth week at the Astor and this English-made film will remain here until another British film, "The Mikado", opens during the Easter period.

The next national sales convention, this one by 20th Century-Fox, opens at the Congress Hotel, Chicago, on March 30. Sidney R. Kent, president of the company, is scheduled to address the delegates and Herman Wbber, general sales head, will preside. The company will stick to regional sales meets as well Universal. The arrival of Herbert Yates, Consolidated Film president, and James R. Grainger, Republic president, in New York this week prefaced the announcement that the company's New York meeting is set for April 12 and 13 to be followed by Chicago and San Francisco gatherings. Grainger, who has been making stop-overs at various exchanges during his trip from the west coast, will preside at all the meets. A. Montague, Columbia's sales head, presided at the company's branch managers' meeting in New Orleans Thursday and Friday. "Charlie Einfeld, Warners' ad and publicity chief, left for the Coast following the company's successful convention here last week. He will return via Dodge City, Okla. where the Warner picture of that name opens April 1.

United Artists will celebrate its Fifth-of-a-century anniversary on April 17, the company having been formed on that day 20 years ago. Three of the original founder-members, Mary Pickford, Charles Chaplin and Douglas Fairbanks, are expected to participate. Note Blumberg, Universal president; J. Cheever Cawson, chairman of the board, and all other officers of the company were re-elected at the Universal board meeting this week. Johnny O'Connor, general manager of RKO Theatres, is chairman of the Motion Picture Committee of the new Catholic Charities Drive. "ROMO" Radio's New York Exchange, managed by Bob Wolff, sparked from fifteen to fifty thousand in the sixth week of the George Schoeller Drive...R. M. Sovini, E. W. Hannons' assistant, has left to devote his entire time to Astor Pictures, of which he is president. Etta Segall, head booker at the N. exchange, resigned last week to take over a similar post with Harry Thomas' Merit Picture Corp.

Early shut-down of Warners Vitaphone Studio in Brooklyn this season will mean less shorts production in the East for a time. Columbia Pictures, however, will have an interest in Eastern production through the Arthur Dreifuss shorts which the company will release. Nick Lucas and Vince Barnett are in "The Great American Family" which got under way at the Eastern Service Studios this week.

Charlie Garrett, formerly with RKO and Gaumont-British, has been appointed manager of foreign exchange operations for Monogram Pictures. Sam Kestenbaum, formerly with Monogram and Grand National, is now manager of the Grand National Theatres...Cinema 49, foreign film house which opened early this year, closed last week after a short career but announces on April 20 re-opening.

FRANKLY SPEAKING

By LEYENDECKER

HAY WARNERS DELIVERED?

"The only fair advertisement for 1939-40 is the record for 1938-39" boasts a new Warner Bros. advertisement listing the attractions planned for the coming season. And rightly so, for this company, to a greater degree than any other, can afford to paint with pride to a current program that closely approaches, and in some instances even surpasses, the product announcement issued last Spring.

As we have so often maintained, no producing company can safely announce a full year's program prior to the start of the season. With the European manoeuvres and trends in business, in music, literature and the drama suddenly becoming a craze, with new fads and fancies frequently cropping up and the public taste an unpredictable thing—motion pictures, more than any other dramatic medium, must keep abreast of the times.

Scanning Warner's 1938-39 product announcement and comparing it with the list of product already released, completed or in work for the current season, results in the discovery of several title changes or substitutions made in the schedule originally planned. But, in the majority of cases, they have been replaced with pictures that equal them in starring value and box office importance.

"They Made Me A Criminal", "The Roaring Crows" and "You Can't Get Away With Murder" as titles are equally as compelling as the announced "Chalked Out", "Return of Dr. X" and "You Can't Escape Forever.

"Naughty But Nice" with Dick Powell, will be infinitely more intriguing to the modern generation than would the same star in a re-make of the almost-forgotten "Sally". And the unlimited shawnmanship possibilities in "Confessions of a Nazi Spy", a timely and courageous enterprise which should reap a harvest, should make up for one or two others which were dropped from the original list.

In only three instances, "We Are Not Alone", "The Old Maid" and "The Desert Song", have titles been transferred to the 1939-40 program. To offset this, such box office films as "Dawn Patrol", "Four's a Crowd" and the hauntingly lovely "Dark Victory" were not among the pictures announced last Spring.

Stars such as Jean Arthur and Ginger Rogers, each listed for a Warner film, have not been made available on loans from their home studios. But the current popularity of John Garfield and Fay Briner, not originally named among the 1938-39 players, could not be foretold in the Spring of 1938. The absence of Paul Muni, announced for several pictures, has given the current Warner program its only black mark. This sterling actor will, at least, partly remedy this fault by ending 1938-39 in a blaze of glory by his appearance in "Juarez", soon to open a two-a-day run in New York and other cities.

Not so fortunate in their ability to carry out announced 1938-39 production plans, M-G-M and some of the other majors are switching numerous titles to 1939-40 programs. "Northwest Passage", "The Women", "20,000 Leagues Under the Sea", "The Wizard of Oz", "Balalaika", "The Thin Man Returns" and "Kim" are a few of the M-G-M productions which have been transferred from the current program to next season's list. The most important addition to this company's current program was "Pygmalion", a British-made film which has amazed even M-G-M by its mass appeal to American audiences.

Here again is proof that the American public's taste in motion picture entertainment is often unpredictable. Recent starring vehicles for such topnotchers as Mickey Rooney, Joan Crawford and Nelson Eddy have failed to create a box office stir in first-run engagements. While, throughout the country, "Pygmalion", which wiseacres had labelled a "class film", is piling up fine grosses wherever it plays.
'MUTINY OF THE ELSINORE' FAIR ENGLISH ADVENTURE FILM
Rates • • for naborhood duals or action spots

Principal Pictures
73 Minutes
Paul Lukas, Lyn Harding, Kathleen Kelly, Clifford Evans, Michael Martin-Horvey, William Devlin, Ben Souten, Conway Dixon.
Directed by Roy Lockwood

Jack London's stirring sea yarn, filmed by an English company, should be fairly good dual bill fare here, especially if coupled with a lighter Hollywood feature containing star names. Starting slowly, the picture gradually picks up suspense until the climax sees enough hand-to-hand combats and shooting to satisfy the most rabid action fans. Camera work is exceptionally fine and many of the long shots showing the windjammer in full sail are photographic gems. Closer views of the men hoisting sail and climbing the ropes are also remarkably well done. The romantic angle of the story is not too convincing, but this has been subordinated so that it does not detract from the realism of this he-man adventure film.

The Elsinore, sailing from Glasgow for South America, takes on as passenger a novelist searching for local color. New members of the crew are a mean-looking lot and, when the mild-mannered captain is murdered, they resent the first mate's harsh treatment. The mutiny which results leads to many deaths, but it is finally quelled by the novelist, who takes a hand when things look dark for the few loyal crew members.

Paul Lukas, as the author, seems a bit too nonchalant in the face of danger, but otherwise turns in a capable performance. Other marquee names are lacking, but audiences will be impressed by Lyn Harding's portrayal of the bullying, two-fisted first mate. Michael Martin-Horvey and many of the bit players give notable characterizations.

Roy Lockwood's direction could be speeded up.
AD TIPS: Play up the name of Jack London, greatest writer of adventure tales.
LEYENDECKER

'HERITAGE OF THE DESERT' ABOVE AVERAGE WESTERN
Rates • • in action and rural spots: OK dualler in nabes

Hollywood Preview

Poromount (Harry Sherman)
73 Minutes
Directed by Lesley Salander

This is another first rate western from Henry Sherman. The well developed and constantly entertaining story blends action, comedy and romance against a colorful and beautifully photographed background. Cost is composed of well known and competent players. Their presence adds stature to the picture and makes it suitable as a dualler in naborhoods. The absence of a well known western star will hold the returns down in action spots, although it will satisfy completely.

Donald Woods, a tenderfoot, goes West to claim his desert property, land which is being run by C. Henry Gordon for his own personal profit. Hearing that Woods is coming, one of Gordon's thugs is sent out to kill him. The attempt fails when Robert Barret rescues him from a quick sand bed to bring him home and nurse him back to health. Here in the middle of the desert he meets the remainder of Barret's family and discovers the manner by which Gordon has ruined these tenants' lives. With the able assistance of Sidney Toler, he succeeds in thwarting the man's activities and also saves Evelyn Venable from marrying Paul Guilfoyle, to whom she has been pledged by her father.

Woods and Venable make an attractive romantic team. Russell Hayden is excellent as her brother. Sidney Toler gives a delightful comedy twist to an interesting character. Robert Barret is strong and dominating as the father. C. Henry Gordon acquits himself admirably as the suave villain. Willard Robertson, Paul Guilfoyle and Paul Fix deftly handle their respective roles.

Salander's direction moves at a fast, suspenseful pace.
HANNA (Hollywood)

'SCHOOL FOR HUSBANDS' NOT SO FUNNY BRITISH FARCE
Rates • • for secondary dualler; n.g. for action and rural spots

J. H. Hofsterg
70 Minutes
Rex Harrison, June Clyde, Romney Brent, Diana Churchill, Henry Kendall.
Directed by Andrew Morton

This sophisticated drawing-room farce is sprinkled with double entendre lines and some situations that border close to the risque. However, as is usually the case when the British attempt frothy fare, it is more cumberson than cute. SCHOOL FOR HUSBANDS is afflicted with some heavy-honored direction which even a clever cast cannot overcome. The occasional sparkles of clever dialogue and camera views of enticing femininity will make it acceptable to Americans if coupled with a strong supporting feature that contains some action.

Bring one suavely amorous philanderer into the lives of two bored young wives whose husbands are beginning to neglect them and the result should be amusing, if nonsensical. Especially when the husbands seek his advice on how to hold their wives, although they are already suspicious of his intentions toward their mates. The two ladies find "safety in numbers" and the finish finds the would-be seducer leaving the field to the now attractive husbands. American girls may not consider Rex Harrison as attractive as the Robert Taylor-Tyrone Power type of lover but this Englishman gives a likable portrayal of the ingrate philanderer. Diana Churchill is a seductive married woman and June Clyde is nicely contrasted as a kittenish wife. Both ladies display their figures to eye-filling advantage.

AD TIPS: Advertise with the sub-heading "A Lesson for Wives" under the title. Recall Rex Harrison's performances in "The Citadel" and "Storm in a Teacup."
LEYENDECKER

'ALMOST A GENTLEMAN' ALMOST AMATEUR NIGHT
Rates • generally

Hollywood Preview

RKO
64 Minutes
James Ellison, Helen Wood, Robert Kent, June Clayworth, Robert Warwick, Leonard Penn, John Wray, Brandon Tynan, Earle Hodgens, Horlan Briggs, Acc, the dog.
Directed by Leslie Goodwins

This is a very feeble picture of negligible entertainment value. After the first few sequences show some promise, the situations, acting and direction take on a definitely amateurish hue, which is not even relieved by the grand troupings of Ace—a trick dog. This has practically nothing to offer as aid to the box-office. It's a dondy to cancel!

James Ellison returns to his home town, gets hold of a dog and starts out to avenge himself against the village snobs who broke up his marriage to a girl in the family. He hopes to do this by competing with mongrel animal in shows against his rival's thoroughbreds. He finally wins his victory when Ace tracks down the kidnappers of his ex-wife—situation which tags the story for no good reason whatever. Helen Wood is the romantic interest—a novelist who rents Ellison's house to do her work. Performances lack animation as does the direction by Leslie Goodwins.

HANNA (Hollywood)
“THIS IS MURDER!
CALL IN MR. WONG!”

In all Frisco . . . only one man had the cunning to pierce the web of intrigue that led to the lair of an invisible killer!

More tingling mystery thrills from the new Chinese detective sensation!

boris
KARLOFF

“THE MYSTERY OF MR. WONG”

WITH
GRANT WITHERS
DOROTHY TREE
CRAIG REYNOLDS

Directed by WILLIAM NIGH
Associate Producer WILLIAM LACKEY
Screenplay by Scott Darling • Based on the “James Lee Wong” series in Collier’s Magazine written by Hugh Wiley

A MONOGRAM PICTURE
BLONDIE MEETS THE BOSS  The Bumsteads are back—Blondie, Dagwood and Baby Dumpling—and that means there is fun for all the fans of Chic Young's famed comic strip and others who might appreciate the trials and tribulations of a typical, slightly screwy American family. This is the second in Columbia's "Blondie" series. It concerns itself with the complications that follow Dagwood's quitting of his job because his vacation was denied him. Blondie gets the job in his place and Dagwood proceeds to go out and get himself in all sorts of mix-ups with a strange dancer, a jitterbug contest and a rival for Blondie's affections. The reviews tell us it makes some good comedy. Penny Singleton again plays Blondie, Arthur Lake is Dagwood, Larry Simms is Baby Dumpling. In addition, the musical scene has Skinnay Ennis and His Band.

MYSTERY OF MR. WONG  That suave, inscrutable Oriental crime scientist, Mr. Wong, is again peering into dark corners for clues to a couple of strange deaths. In his quiet manner, Wang enters a "house of hate" to find his "most baffling" case. A gay party interrupted by murder! The world's most costly gem stolen. Then, as the solution seems imminent—murder strikes again! How did that first weird crime happen in the presence of many people? Who stole the rare jewel, oddly called "Eye of the Daughter of the Moon"? And whose was the hand of death that struck again so soon after the first killing? The answers to these problems may puzzle you, but rest assured that the gentle, cunning Mr. Wong will learn them. Boris Karloff is Mr. Wong. Support is provided by Grant Withers, Dorothy Tree and Craig Reynolds. It's Monogram's second in this mystery series.
PRISON WITHOUT BARS

This British importation is the production handiwork of Alexander Korda. It is a grim tale of a girls' reformatory outside of Paris, where the gals are a hard lot under the tyrannical rule of a brutal disciplinarian. Edna Best is seen as the new head matron, who revolutionizes the institution by giving the girls some freedom and a chance to prepare for their life outside the walls. Korda introduces Corinne Luchaire, a striking blonde beauty, who has been called the "French Garbo". Barry Barnes, as the prison doctor, is the sole male character in this female story. It's a United Artists release.

SWEEPSTAKES WINNER

This is one of Warner Bros. lesser offerings of the season. As the title so obviously indicates, the yarn is predicated on the good fortune that befalls waitress Marie Wilson when she wins a sweepstakes and the misfortune that befalls her when she falls into the hands of sharpsters Allen Jenkins and Charlie Foy. Eventually she recoups her money by placing everything on a horse that races madly at the sound of a fire siren. What all this lacks in originality, it probably attempts to make up for by hitting hard with its gags. Johnnie Davis is in the cast.
SHORT SUBJECTS

FROM PHILLY

By “Jaywalker”

In an effort to win relief from what he claims are onerous clearance terms, HARRY FRIED, the Main Line indie, has enlisted the support of his local communities. The Bost-Mawr Business Ass’n recently adopted a resolution urging the Federal Department of Justice to restrain Warner Bros. and the major distributors from forcing Fried’s Seville Theatre to wait until WB’s Archmore either use or reject films. The resolution declared that “it appears to the committee that no remedy, other than action at law, is available to correct this seeming discrimination against the citizens and best interests of Bryn Mawr” in order to break the circuit’s control of the situation. Fried has a case pending against Warners and the distributors, charging them with conspiracy to violate the anti-trust laws... BENJAMIN M. GOLDER, former counsel for the IEPA, will run for Congress. He was formerly a member of the House... After the Pa. State Board of Censors was vacated by dismissal of the three Earle appointees, GOV. JAMES named MRS. EDNA R. CARROLL, vice-chairman of the Republican City Committee, as chairman of the new Board. The other two vacancies will be filled shortly... WB Keystone is undergoing a complete renovation. Will be closed about three weeks... CLEM’s Supply House went under the sheriff’s hammer this week... Despite its announcement that a publicity man will be employed to aid member theatres, the UMPTO has done no such thing. Anyone who inquires is merely given the name of a well known local publicist, who offers his services at a fee... SIMON LIBROS is slowly recuperating in Florida from a serious illness. He will return in about a month... WB exchange has fixed up a luxurious Club room on the 5th floor... Printer JOSEPH SUSKIN returned from Florida with the Mrs., both brown as berries... About 45 indies attended the mass meeting at the Broadwood Tuesday to probe the dual bill problem. One of the chief sponsors of the contest was dish dealer DAVE BARRIST, who would not like to see double features spread here... ETTA SEGALL, formerly with First Division here, resigned her position as office manager of Grand Na’tl in N.Y. to join HARRY THOMAS’ Merit Pictures... JOHN GOLDER enjoyed the g-gas immensity in Florida and is now back at work... JAMES E. O’BRIEN, personable chap, is now representing Heywood-Wakefield Choirs in this area... Penna, has filed an appeal from the recent Dauphin County court decision outlawing the chain store tax. WB Theatres, hit by the levy, are battling the State’s efforts to have it reinstated... OSCAR LIBROS celebrated his 54th birthday last Friday—and doesn’t look it!

FROM BOSTON

By Barclay

FRANK LYDON, operator of the Hamilton in Dorchester, is probably the most popular choice for Allied regional vice-president that could have been made... COL. HARRY A. COLE has been doing very much okay with bridge during his entourage... IVING ISAACS has opened a newsreel theatre in town and one which has no outside exit. It’s in the ordeals of the city’s largest office building. The Independent Exhibitors, Inc., director has decorated it with a gal manager... MORRIS POUZZNER, fellow director, has gone into three Connecticut situations at Middletown. They were on the market as the result of one of those partnership disputes... Motion Picture theatre managers, assistant managers, treasurer, and publicity men find a new union in their ranks here. Some have joined, some haven’t, while a few of the coglets are perchng on the fence and couvertly book-slapping one and all... BILL CUDDY, RKJ booker, has a fourth for bridge. The latest installment to the juvenile quarter is a “skirt”,... PAUL KETCHUM, who managed for ROY E. HEFFNER in Lowell, is now managing for SCHINE in Rochester, N.Y. IVING FARBER, who sold for BOB COBE of Grand National, is now selling for HEFFNER... BOB COBE, who managed the G. N. Boston branch under division manager HARRY ASHER, is now talking deals and looking over open air theatre specifications... HARRY ASHER, who supervised the East for the previously mentioned, is now presiding again over Epilogues, Inc. BEN ROGERS, who ran on independent exchange out of HARRY ASHER’s once former office on Piedmont Street, has moved to Melrose Street and is now the new man at the office. To get back to the head of this story, PAT McGEE, who used to be KETCHUM’S boss when the two were with Standard in Oklahoma, is also away from HEFFNER and with SCHINE. McGEE retains a financial interest in the Key in Middleboro, however... ROY E. HEFFNER, Jr., manager of the Key, is still out on bond following a lottery conviction on bank night operation. The case has been appealed to the Supreme Judicial Court... MARCEL MEKLEBURG, in with HEFFNER’S Specialty Pictures setup following the turnover of Goum Britch where he was branch manager, is now with HARRY SEGAL and listening to an air theatre proposition on the side... HARRY GERMAINE, who used to work JAKE PRICE’s premiums out of SEGAL’s office on a renting arrangement, is now in Cleveland with the same outfit... JOE SCHMUCK, who used to cohort with GERMAINE, has a premium proposition on Winchester Street... ERNIE WARREN, who was set to go in with SCHMUCK, has taken quarters with NEWELL KURSON, home office representative of Graphic Theatres which now have a Stuart Street office... BILLY KOSTER, seat man who formerly had office space at SEGAL’s, may now be found at the Copley Theatre... TOM HILL, who was with G. N., is now with ASHER.
THREE SMART GIRLS GROW UP. The New York Times movie critic Nugent good-naturedly scolded the Universal exploiteers for hollering this as Deanna Durbin's first effort to exude "Glamour!" He charged that not only was it untrue, but heaven forbid! We take our side with Mr. Nugent and say the lovely Deanna has no need for Glamour. Her legion of fans hope she never acquires that able, vague quality that so often is merely a substitute for talent. THREE SMART GIRLS GROW UP can cheerily and honestly be sold as Deanna's most entertaining picture. It is a gay and warmly human sequel to her first success and Deanna has grown lovelier and more talented in the three years since her debut. The wise showman will sell the heart-touching human qualities of the story, the gaiety, the young-girl-in-love angle. But, above all, he will sell Deanna Durbin, truly "America's Sweetheart", in her most charming, captivating role. She will enchant them, whether they are six or sixty, male or female — tell them so!

A Universal Picture
Cast: Deanna Durbin, Nan Grey, Helen Parrish, Robert Cummings, Charles Winninger, William Lundigan, Ernest Cossart
Directed by Henry Koster
Produced by Joe Pasternak
Original screenplay by Bruce Manning and Felix Jackson
Musical Director: Charles Previn
Cameraman: Joe Valentine
SPIRIT OF CULVER . . . This is a patriotic “shot in the arm”. Martial music, flying flags and the undercover struggle of a boy to overcome disgrace, which is no fault of his, are the ingredients of this Universal offering. Jackie Cooper is the penniless, homeless lad who is sent to Culver Military Academy when it is learned that his father was killed in action. At Culver, Jackie buddies with Freddie Bartholomew. When it is discovered that Jackie’s father is alive and a deserter, the boy quits the school to stand by his dad’s side. Andy Devine, an old army buddy of the father, finds out thru the War Department that his old pal’s name is cleared. Jackie returns to Culver to lead his class at graduation, as the father watches thru misty eyes. Henry Hull, Tim Holt are in the cast.

ON TRIAL . . . The clever press sheet on this courtroom melodrama asks you to sit on the jury and “decide if this man is to die or live!” Warner Bros. have brought Elmer Rice’s famed stage play out of the camphor and given it another film fling. The dramatists have always called it “sure-fire” material. Whether it is or not, it certainly shapes up like a good piece of exploitation merchandise. Margaret Lindsay, John Litel, Edward Norris, Janet Chapman play the principal roles.
Throughout America...

exhibitors are turning to this paper for their trade news and views. From the standpoint of "reader interest", FILM BULLETIN has become the Most Important Trade Paper in the United States. The Advertiser who has something to sell to exhibitors and seeks the soundest medium by which to reach them will keep that in mind.

....It's Film Bulletin
THE NEW UNIVERSAL presents

Deanna DURBIN

Nan with Helen
GREY · PARRISH
in
"3 SMART GIRLS GROW UP"

with
Robert CUMMINGS
Charles WINNINGER
William LUNDIGAN

Original screenplay by Bruce Manning and Felix Jackson
Produced by JOE PASTERNAK
A HENRY KOSTER production
Directed by Henry Koster

...AND BY FAR THE GREATEST!
WHO CAN SIT SMUGLY BY!

Only last week a prominent film man chastised us with the declaration: "You're always finding fault. Why don't you boost, instead of knock the industry?"

Long ago we learned that it is sinful to find fault with certain things and certain people in the motion picture industry. The rules of the game seem to demand implicit and blind faith in Status Quo. We accept no such fakirism.

Nor do we stand alone as a critic without an axe to grind. Others, people of considerable stature and people whose opinions are worthy of the utmost respect, persistently offer valuable words for those seriously interested in bettering films and improving the health of the business.

It is no answer to those critics or to us that film companies still show huge profits and that exhibitors are not going out of business. It is precisely that good fortune that we hope to maintain by protesting practices which almost imperceptibly eat at the vitals of a stagnant industry until it is completely decayed.

The industry has wooed the public press with great diligence, ingenuity and a lavish hand in recent years, yet the annual rose-colored pronouncements of the State of the Industry by Will H. Hays brought forth quite a few derisive comments from the press and prompted such an unbiased, influential publication as the New York Times to remark editorially that the MPPDA head "painted such glowing pictures of pictures that it is impossible to wonder whether Mr. Hays has not secretly been attending theatres closed to the rest of us."

Certainly the Times has no reason to be malicious. Any but the most sheltered film distributor is well aware of the corroboration this opinion on pictures enjoys from the movie-going public. How often do we hear the exaggerated remark: "Why do they make so many rotten pictures?"

Why? Well, basically, for two reasons. One, because a system of selling pictures has grown which guarantees the producers large revenues even for films made in a total of two or three weeks time—from the start of the script (most of it written on the set) to the final cut negative. That system of selling in blocks is a perpetual enticement to the most responsible studios to "knock out" a certain number of quickies. And, because they do not show a loss on the books of the distributor, the individuals who produce them are not kicked off the lot, as they deserve to be, but just keep rollin' along like ole man river (the don't know nothin').

The second reason is inextricably interrelated with the first. It is Hollywood's system of production, which gives businessmen authority over artists' work and exacts no penalty from either one for failure. It has become a haven for the self-satisfied and more than a few bluffers.

No less an authority than Frank Capra, the great director, who practically single-handedly made Columbia a factor in the industry, can be quoted on this score. He recently wrote a letter to the film editor of the New York Times in reference to an article which called motion pictures the "director's medium." Said Mr. Capra:

"We have tried for three years to establish a Directors Guild and the only demands we have made on the producers as a Guild were to have two weeks' preparation time for 'A' pictures, one week preparation time for 'B' pictures and to have supervision of just the first rough cut of the picture.

"You would think that in any medium that was the director's medium the director would naturally be conceded these two very minor points. We have only asked that the director be allowed to read the script he is going to do and to assemble the film in its first rough form for presentation to the head of the studio. It has taken three years of constant battling to achieve any part of this.

"I believe the blame is as much the director's as it is due to the mass production system, because directors are prone to sit back and enjoy their fat salaries and forget the responsibilities they have toward the medium they are in."

So, there seems to be some ground for "finding fault". Forgive us, then, if we refuse to join the chorus that so frivolously sings the praises of Those Who Are and the things they do, good or bad. We'll have no part of the special hell reserved for the consciences of those vocalists.

MO WAX
FLASH TO THE NATION!

Walter Winchell in hundreds of newspapers:

“M-G-M breaks the tape in Hollywood’s Anti-Dictator race with ‘WHILE AMERICA SLEEPS’ at the Capitol, a two-reel factual spy expose. An eye-opener for people who think the Ratzis are 3,000 miles away.”

Dynamite on the screen!
Sell tickets with showmanship!

WHILE AMERICA SLEEPS
HAS TELEVISION "ARRIVED"?

Lang ago it was announced that television will be formally introduced to the American public with the opening of the New World's Fair on April 30th. This past Thursday, ten days before the ballyhooed inauguration of this new nesel of the motion picture industry, an informal introduction was presented, when the dedication of the RCA building at the Fair was telecast with great ceremony. We were told television had "arrived".

Lenox R. Lohr, president of the National Broadcasting Company, and David Sarnoff, president of RCA, spoke before a microphone set up in the garden behind the Fair building and were seen and heard by a group of people assembled before receiving sets in Radio City. The spectators saw telecast scenes of the Fair grounds, heard all the sounds and reported that details were remarkably clear on the 8 x 9 inch screens. A boxing match was then telecast to conclude the program.

Television sets were set up in the corridors of the RCA Building in Radio City for the inspection of dealers. The sets will be placed on public sale May 1st, when NBC inaugurates its first regular television programs. The prices of sets will vary from $200 to $1,000 for screens from 4 x 5 inches to 7 x 10 inches.

One might hastily get the impression from these facts that television is here on a grand scale already. But there are opinions which differ with and counteract the optimistic plans of RCA and NBC. For instance, only several days before the World's Fair telecast, Commander T. A. M. Craven, chairman of the television committee of the Federal Communications Committee, expressed the belief that television is still "on the borderline" between its first and second stages of development and must pass into its third phase before it can become a self-supporting commercial business. Commander Craven arrived at this conclusion after visiting leading television laboratories throughout the country.

In reply to the query when the FCC would approve of television being presented to the public as a commercial proposition, the commissioner stated that it might be far in the future. The FCC must issue a license before anyone can telecast commercially.

It has been acknowledged by television observers that certain financial problems have delayed television's commercial introduction. With business conditions in a bad way, the time has not been propitious for the marketing of a rather expensive new device. That may be television's good fortune, for it has allowed several additional years for experimentation and, consequently, less disillusionment for the early buyers of sets.

On the other hand, it is also known that financial factors are prominent in forcing the premature public sale of receiving sets today. FORTUNE, the big business magazine, has surveyed television and its prospects and reports in its April issue that about $13,000,000 has already been spent on laboratory work and the financiers would like to see some of this money coming back. Therefore, the rush to place sets on sale.

RCA has spent between $5,000,000 and $10,000,000 on experimentation, FORTUNE declares, continuing: "A complex of motives has led to the introduction of television, and they are all related to R.C.A.'s position in the radio industry. Obviously the company has spent a good many millions of dollars on television development and feels that it must show its stockholders some action and revenue for their money. By pushing the industry into television, the company will receive the same benefits that it now gets in radio—a substantial slice of the set sales, plus license fees of about 3.5 per cent of the wholesale price on every receiver sold in the country."

The Allen B. DuMont Laboratories, in which Paramount Pictures has purchased a half interest, is regarded as one of the most promising of the television firms. This outfit has certain patents which may place it in a very powerful position in this new industry.

Of the future, FORTUNE has this to say: The broadest question that can be asked about the future of television is very simple: will television pan out economically? But any answer is complicated. The primary base on which the future of television rests is the sale of sets to the public. If enough sets can be sold, broadcasters expect to get commercial licenses and the sponsorship of advertisers to carry the weight of program costs. Otherwise television will again dwindle and die as it did before when mechanical-scanning sets giving a small picture of low definition were offered to the public at as little as $100 and many stations had programs. Experience proves that the public will not buy poor television at any price.

"The question of quality is unanswerable. The industry admits that television under present standards is not nearly as good as movies, but it has also put up at least $13,000,000 that says it is good enough for the time being."

But the great problem for the television people still faces them. How to provide advertisers with nation-wide coverage? On this vital subject, Fortune states:

"From the economics point of view, it will certainly be necessary to work out some system of network telecasting like the present radio setup. In sound radio, chain broadcasting presents few difficulties. The broadcaster simply leases a telephone line to carry his program from the city where it originates to the cities where he wishes to send it. But with television this is impossible, for the ordinary telephone circuit will not carry the wide band frequencies that make up the television signal. Until this obstacle is cleared the television network and its advertising revenue are dreams."--

NEELY HEARINGS END

The hearings before the Senate Interstate Commerce sub-committee on the Neely Bill to outlaw compulsory block-booking and blind-selling finally terminated last Monday (17) after two weeks of debate in which the exchanges of oracy clearly indicated how vital the opposing sides regard the measure.

Most of the last week was devoted to a parade of film executives, who charged that the bill, if passed, would either damage or destroy the industry. Evidence that a great deal of planning by the major filmco strategists had gone into the program by which they hoped to defeat the measure was offered by the testimony that the

(Continued on Page 7)
'DODGE CITY' ROUSING WESTERN ON A COLORFUL CANVAS

Rates ★★ ★ generally: more for action houses

Warners

103 Minutes

Directed by Michael Curtiz

Warners are presenting their handsome hero, Errol Flynn, in another rousing adventure picture filmed on a grand scale. On the strength of the big name cast and the nationwide publicity resulting from its much-ballyhooed premiere, it should do smash business generally. However, discriminating filmgoers will find the story far less than satisfying.

Action-hungry fans will receive their fill of down-to-earth excitement in this epic western. The high-spot is a magnificent dance hall brawl which for free-for-all fighting and the complete wreckage of everything in sight has rarely been equaled on the screen. Other hair-raising scenes are a cattle stampede, a race between a train and a Stagecoach and a climactic gun battle on a burning railway car. It's a man's picture in every respect, but the women patrons will be gratified to find that Flynn remains his dashing, romantic self, taking time for a love affair in between frays.

The entire action of the film takes place in the cattle town of Dodge City where the railroad ends and the broad plains sweep out to the west. Lawlessness is rampant here and the hard-working settlers are in danger of being cheated or killed by the unscrupulous bad men who rule the town. A roaming cattleman, cheated by the villain, is forced to take the law into his own hands and is finally persuaded to become sheriff of Dodge City. He succeeds in enforcing law and order but only after the newspaper editor is murdered for exposing the bad men, and numerous dangers beset the hero and heroine.

Flynn is not the ideal type for a rugged cattleman, but his performance will please the ladies. Alan Hale and Guinness 'Big Boy' Williams give hearty portrayals of his two-fisted pals. Victor Jory and Bruce Cabot are perfectly cast as sneering villains. Olivia de Havilland is sweetly persuasive as the brave heroine and Ann Sheridan is a luscious eye-full as a briefly seen dance hall belle. Frank McHugh, Henry Travers and Bobs Watson are others who stand out in an impressive supporting cast.

Michael Curtiz directed this lusty drama with broad strokes. Technicolor photography is excellent, particularly in the outdoor scenes.

LEYENDECKER

'TRIGGER SMITH' BELOW AVERAGE RANDALL

Rates ★ ★ on star's following

Monogram

(Edward Finney)
52 Minutes
Jack Randall, Frank Yacconelli, Dennis Moore, Bob Clark, Warner Richmond, Dave O'Brien, Joyce Bryant, Frank LaRue, 'Rusty'.

Directed by Alan James

This is below par for Jack Randall, considerably below. The story is as routine as possible and it seems that we have seen some of the "thrill" shots before in other westerns! The direction is lackadaisical and the players merely go thru the motions. This was knocked out for fishcakes and won't do Randall any good. Bobby Clark, a clever kid roper and rider, stands out. He should be held on for added human interest. Runs only 52 minutes. OK for the Saturday matinee kids, but this one won't satisfy the adult western fans.

STREETS OF NEW YORK' TOPS 'BOY OF THE STREETS'

Rates ★★ ★ for nabobhoods and action houses

— Hollywood Preview

Monogram

73 Minutes

Directed by William Nigh

Unquestionably the best of the Monogram Jackie Cooper series, this may be recorded as a first rate screen drama—artfully and entertainingly told. The original screenplay by Robert D. Andrews is a well wrought story with an unusual twist to the now familiar "Dead End" pattern. After starting rather slowly, the story develops several poignant, moving moments and builds expertly to a fast and dramatic finish. Production is well above the independent average, combining with William Nigh's sensitive direction and the superlative performances by Cooper and little Martin Spellman to make STREETS OF NEW YORK fine entertainment for all but the top deluxe houses. It is a natural for the family and juvenile trade and should do nicely in the action spots.

Jackie Cooper is a newsboy who supports his father, George Cleveland, and a little crippled boy, Martin Spellman. He studies law at night school. His brother, Dick Purcell, is a big time gangster. Cooper refuses any aid from him. A group of toughs attempt to force Jackie from his favorable newspaper corner. Cooper successfully avoids this. Purcell, meanwhile, has committed a murder, and uses Cooper's basement room for a hideout. Spellman gets in the way of a bullet as he tries to come in. The police catch up with Purcell. He is captured, convicted and sent to the chair. Spellman recovers and Jackie goes on with his law work—inspired by his admiration for Abraham Lincoln.

Cooper gives his familiar convincing and sincere performance. Outshining the star, however, is young Martin Spellman—a captivating youngster with a wealth of natural acting ability. His characterization is rich in humor and warm, human drama. Sidney Miller, Buddy Pepper, Bobby Stone and David Duran are excellent as the kids. George Cleveland as the well meaning father; George Irving, as a judge who takes an interest in Cooper, and Purcell make the most of their roles.

William Nigh tells the simple tale in an honest, unaffected manner.

Ad TIPS: Plug Spellman as a great new kid actor.

HANNA (Hollywood)

(More Reviews on Page 6)
Swing It Baby!

with National Screen Trailers

because—

They combine in one two-minute message all
the emotions and reactions that you get from
the picture itself.

BECAUSE their effectiveness is only equalled
by their low cost per ticket sold.

BECAUSE they are made by the type of ad-
vertising men you’d have on your payroll if you
could afford them.

BECAUSE they are sold to a one hundred
percent audience while the audience is in a
mood to listen AND BUY!

Swing it toward the box-office with National
Screen Trailers —

NATIONAL Screen SERVICE

Prize Baby of the Industry!
THE LADY’S FROM KENTUCKY’ WEAK RAFT VEHICLE

Rates • • generally on Raft’s name
— Hollywood Preview —

Paramount
75 Minutes


Directed by Alexander Hall

This was the last picture George Raft made for Paramount before his break with that stud.

dio. It is probably the weakest vehicle he had during his years there! It is lightweight in story, rambling and quite unconvincing. Frankly, the only part this reviewer found interesting were those scenes treating with the early care of thoroughbred horses. The rest is quite drab. Where Raft has a large following THE LADY’S FROM KENTUCKY will get fair returns on its own. Elsewhere it is mild dual bill material.

George Raft is cast as a gambler who acquires a half interest in a horse owned by Ellen Drew. He wants to race it and clean up—she prefers to wait until the horse is stronger. Conflict centers around this situation—finally concluding when Raft changes his ideas and thereby gains the favor of Miss Drew. Raft is oke. Miss Drew’s assignment is not such that it will enhance her popularity. Hugh Herbert and Zasu Pitts are unfunny. Supporting players look rather ill at ease.

HANNA (Hollywood)

STORY OF VERNON AND IRENE CASTLE’ DRAMATIC ASTAIRE-ROGERS

Rates • • • generally

RKO-Radio
93 Minutes


Directed by H. C. Potter

First gay and romantic, then tender and tragic, THE STORY OF VERNON AND IRENE CASTLE possesses unusual qualities for a musical drama. With Fred Astaire and Ginger Rogers impersonating the famous dance team, the film emerges as class entertainment with a mass appeal. Its nostalgic features make it sure-fire for the older patrons while the un-questioned box office draw of the stars will take care of the younger element.

The story of the Castles is a history of the dance just prior to and during the first years of the World War. Interspersed throughout the greater portion of the film are a dozen musical numbers that had the world humming during that period. The costumes and foibles of 25 years ago have been authenticated under Irene Castle’s supervision and, as pictured, impart a quaintly humorous and wholly delightful charm to this true-life love story.

Vernon Castle’s meeting with Irene Foote was responsible for changing his career from that of a second-rate comedian to that of one of the world’s greatest ballroom dancers. Their early married life is fraught with discouragements, but a chance encounter with Maggie Sutton, talent scout, secures them a tryout at the Cafe de Paris. Almost overnight their Castle Walk becomes a dance craze and they are skyrocketed to world-wide fame. Following a long tour, Vernon joins the British Royal Flying Corps and Irene bravely carries on alone as a screen star. After being transferred to a Texas aviation field, Vernon arranges a romantic dinner with Irene but before he can join her he is killed in a crash with a student flyer. This necessarily tragic ending has been treated in a highly effective fashion to soften the blow. Director Potter deserves the utmost credit for his sympathetic handling of the finale and all other serious scenes in this musical drama.

First honors in both the dancing and the acting division go to Fred Astaire who is the personification of the likeable, moody young man who made dance history. Miss Rogers is far less satisfying as Irene Castle. Her several dramatic scenes are handled weakly. However, she dances enchantingly with Astaire such numbers as the Castle Walk, the maxixe, the foxtrot and numerous other ballroom steps. Edna May Oliver delivers a sharp, incisive portrayal of the outspoken Maggie Sutton. Lew Fields plays himself with an old-time comedy touch and Walter Brennan and the others furnish fine support to the stars.

AD TIPS: Play up Astaire-Rogers names and the rather dramatic story, which makes this different from their prior vehicles. Old-timers will be interested in the melodies and atmosphere of 25 years ago.

LEYENDECKER

WOMEN IN THE WIND’ OR KAY FRANCIS IN A DULL PROGRAMMER

Rates • • • for dual bills

Warners
62 Minutes


Directed by John Farrow

Kay Francis’ name value, which has declined greatly in the past year, will enable this programmer to just about get by on dual bills. As entertainment it’s mild fare, even for women patrons.

Miss Francis completed her Class B chores for Warners in a workmanlike fashion, even though she realized the film was her last for that company. Let’s hope she receives better breaks from other studios for which she works.

The story is strictly routine and fails to raise audience interest to the proper pitch until the air-race finale. Early scenes deal with such stock characters as a loyal aviatix (Miss Francis) struggling to raise funds for her brother’s operation; a conceited round-the-world flyer who falls for her and, as the menace, the flyer’s mercenary ex-wife.

After Kay has secured the flyer’s permission to use his plane in the women’s air derby, the ex-wife comes forward with a claim that their Mexican divorce was not legal. She insists on entering the plane in the race, forcing Kay to use the home-made plane of a wrong-way Atlantic flyer. Kay finally wins the derby but only after the hard-hearted wife has an inexplicable change of heart and destroys her own chances of winning to warn Kay of a broken landing wheel.

Sole touch of original humor is supplied by Eddie Foy, Jr. in an amusing take-off on that naive hero, Douglas Corrigan. William Gargan gives a breezy performance as the famous aviator and Maxie Rosenbloom gets a few laughs as his dumb mechanic.

John Farrow’s direction is uninspired.

AD TIPS: Try to interest women patrons in the famous women flyers angle.

LEYENDECKER
industry faces severe threats from foreign sources and cannot afford to be hampered by legislation in this country. That was an entirely new angle, cleverly designed to make capital of the current international situation.

Closing day fireworks were reserved for the intellectual leaders of the opposing forces, Charles C. Pettitjohn, major domo of the Hays Association, and Abram F. Myers, general counsel of Allied.

Pushing aside all the technical moral and financial objections voiced by the witnesses for the majors, Mr. Myers declared, "The only menace to the Big Eight from the enactment of the Neely Bill is one which those fighting the bill dare not mention. That is the opening of the business to the competition of independent production. With compulsory block-bookng abolished, the Big Eight, in common with all other industries, will have to sell their products on their merits. An independent picture which is better than a trust-made picture will supplant it on the screens. The public will benefit greatly from the increased incentive to make good pictures. Against these considerations the efforts of the monopolists must not prevail."

Myers, meeting the "reasonable criticisms" producer spokesmen who claimed the requirement for a full and detailed synopsis, offered an amendment to the bill which would require only (a) "general outline of the story and descriptions of the principal characters, and (b) a statement describing the manner of treatment of dialogues concerning any scenes depicting vice, crime or suggestive sexual passion." The amendment states that "it is the purpose of this section to make available to the exhibitor sufficient information concerning the type and content of the film and the manner of treatment of questionable subject matter to enable him to determine whether he wishes to select the film for exhibition and later to determine whether the film is fairly described by the synopsis."

The Allied counsel declared that the Trade Practice Code recently submitted by the majors is not a fair substitute for the Neely bill. Failure of the code to provide a definite system of arbitration is one of the principal reasons why Allied has refused to accept it, he said.

Pettitjohn based his arguments on the ground that the film makers are doing a good job of keeping happy "$8,000,000 people each week" and that they will be "hamstrung by a piece of inflexible Federal legislation which attempts to specify how pictures should be marketed and made by statute."

Another point which the Hays attorney stressed was the fact that exhibitors do not exercise their cancellation privilege on pictures which may be on the shoddy moral side, whereas a majority of cancellations often come in an artistic film. The purpose of this point was to attack the claims of the bill's supporters that exhibitors are forced to play morally objectionable pictures.

Ed Kuykendall, president of producer-controlled MPTAA, again appeared in opposition to the bill. (Other details on the Neely bill hearings will be found in The Washington Scene, Page 9.)

THE CODE NOT CLOSED

Allied's decision to ignore the majors' trade practice reform code, plus diverse qualifications offered by most of the regional exhibitor organizations to which it was submitted, has apparently induced the distributors to leave the door open for further negotiations and more concrete reforms.

As FILM BULLETIN has repeatedly remarked, no program of fair trade practices will operate satisfactorily unless Allied approves it. Despite all the mud tossed from certain quarters at that organization, it does represent the largest single group of independent exhibitors — and the most aggressive group. If the majors seriously hope to remove the basis for much of the intra-industry litigation now plaguing them, it is absolutely necessary that Allied assent to the program. Of course, the independents will gladly accept any outright concessions given them, but any system of arbitration will be ineffectual without that unit's cooperation.

Obviously, men like William F. Rodgers, active leader of the majors' trade practice committee, are aware of this fact and that is why Mr. Rodgers this week announced his willingness to accept and consider any suggestions from exhibitor groups on changes in the proposed code. We might expect, in view of this expressed attitude, to see negotiations resumed between the distributors' committee and Allied.

GOLDWYN ACCUSES U. A.

Determination of Samuel Goldwyn to subtract himself from United Artists was clearly demonstrated when he withdrew his original suit against the distributing company last week and filed a stronger action in Wilmington district court. This time Goldwyn asks the court to definitely establish his right to terminate his contract with U.A. and leave him free to have his pictures handled elsewhere.

In a statement issued by Max D. Steuer, attorney for Goldwyn, the producer charged that United Artists' present management has "completely changed its policy," which originally intended to have only the finest producers in the organization and to have each picture sold individually on its merits. Weaker product is now being coupled with the better pictures, the statement declared.

MORE '39-40 PROGRAMS

As the sales convention season got into full swing, 20th Century-Fox, Universal and Republic came forth with announcements of their 1939-40 programs. As usual, increased budgets were ballyhooed with the all-too-obvious purpose of touting the background for increased rental demands.

Most modest, and therefore impressive, sales announcement presented to the trade in many years come from 20th Century-Fox. Minus enticing illustrations and devoid of blatant promises, this company's "Statement of Policy" announced fifty-two features, pointed out that some of the story properties "will fail to develop," asked prospective customers to consider the company's past record, the stars and story properties it holds and its desire to secure their good will as reasons for buying the product.

Universal announced forty features, with an array of stars for outripping what it has had in recent years. (Details of Universal program appears in the Studio Size-Ups, Production Section of this issue.)

Republic's program will consist of twenty-six features, twenty-four westerns.

THE MOST COMPLETE PRODUCTION NEWS AVAILABLE ANYWHERE!

Film Bulletin's PRODUCTION RECORD
‘MAN OF CONQUEST’ WELL-MADE HISTORICAL FILM

Hollywood Preview

Republic
100 Minutes
Directed by George Nicholls, Jr.

MAN OF CONQUEST marks the entry by Republic into the big league ranks. The film is good entertainment. Its broad, sweeping theme is compellingly told with simplicity and honesty. The screenplay is an effective piece of writing, carefully paced for comedy, drama, romance and action. Particularly good are the super-charged action scenes — vividly and thrillingly done. This will be a substantial boxoffice hit. Its top players may not be in the first ten, but they are capable, competent performers with good followings. In addition the story has plenty of mass appeal and clever exploitation angles for the enterprising exhibitor. This is a grand piece of film merchandise in the deluxe houses, as well the family and action spots. Word-of-mouth advertising will be favorable and helpful.

Richard Dix plays the role of Sam Houston, a shrewd, boorish politician who becomes Governor of Tennessee. Because his wife, Joan Fontaine, leaves him, he is forced to resign his office. He becomes a member of the Cherokees and fights the landgrabbers who cheat the Indians of their property. Later, he goes to Texas where he leads its citizens in the War against Mexico, finally turning over this great State to Andrew Jackson, who takes it into the Union. By his side is Gail Patrick, a sturdy and devoted young girl, who has become his second wife.

Richard Dix virtually lives the role of Sam Houston, endowing it with authority, conviction and a vital maturity. Edward Ellis creates an impressive portrait of Andrew Jackson. The actor never resorts to theatricals, yet keeps his characterization to a subdued dramatic pitch. Gail Patrick is charming. As usual, Miss Fontaine tries for the Academy Award and consequently gets nowhere. Ralph Morgan, C. Henry Gordon, Robert Armstrong and Victor Jory are outstanding in the carefully selected supporting cast.

George Nicholls’ direction is first rate. It is distinguished work, noteworthy for its fluid blend of so many diverse story elements. Aside from the battle scenes, the best handled moments are those when Houston first comes to Texas and later when Andrew Jackson visits him there.

AD TIPS: Houston was one of the most colorful figures in American history, as was Andrew Jackson. There is an angle for the feminine trade in the two women: one who broke Houston; the other who remade him.

HANNA (Hollywood)

‘BULLDOG DRUMMOND’S SECRET POLICE’ POOREST OF SERIES

Paramount
56 Minutes
Directed by James Hogan

Strictly routine in practically every department, this latest “Bulldog Drummond” adventure will entertain only loyal followers of this series or the most rabid thrill fans. General audiences are more likely to find it extremely melodramatic and completely implausible. It is stretched to the point of boredom.

The unusual amount of comedy relief fails to produce many laughs and the long-standing joke about Drummond’s continually-postponed wedding is beginning to wear thin.

Mystery, intrigue and sudden death have all been mixed into this story, which starts with Drummond’s arrival at his ancestral home, Rockingham Towers, to be married to Phyllis. Just when everything is set, he is informed, by an eccentric scientist, that a fortune in gold and jewels is buried in the subterranean passages of the castle. Drummond is forced into adventure when the professor is killed and Phyllis is kidnapped and held as hostage. Following a chain of happenings climaxed with a battle-to-the-death between Drummond and the killer, who had been disguised as one of his servants. A lengthy nightmare sequence, reviewing Drummond’s past adventures, saves new footage if not the audience’s nerves.

The cast, headed by John Howard, as Drummond, struggles nobly with trite material. Forrester Harvey supplies a bright spot in the proceedings with his portrayal of the absent-minded professor. Elizabeth Patterson and Reginald Denny have the difficult tasks of trying to coax laughs with humorless dialogue.

LEYENDECKER

‘ROUGH RIDERS ROUND-UP’ ABOVE-AVERAGE WESTERN

Republic
58 Minutes
Directed by Joseph Kane

An interest-holding and action-filled western which gives Ray Rogers another boost in his climb to cowboy star popularity. There’s fast riding and wild chases a-plenty in addition to a free-for-all fight in which Rogers and his buddies ably demonstrate their ability to do some hard punching. It’s good entertainment for western fans and it won’t bore general audiences either.

The locale of the Mexican border at the turn of the century permits a change from the standard western costumes and these are worn by a cast which is above average for a short budget film. Ray and his two pals, Rusty and Tommy, return from the Spanish-American War and join the U.S. patrol on the Mexican border. Ray encounters a mysterious girl traveler who he is forced to detain for questioning. A border outlaw insults her and the general rumpus that follows results in the theft of a gold shipment and several deaths, including one of the three Rangers. The other two suspended until they can prove their innocence, strike out across the border. After trailing the outlaw chief to a Mexican village, the complications pile up thick and fast until the finish finds the bandit killed and the two Rangers reinstated in the Patrol.

The good-looking Rogers, who sings, rides and fights with equal ease, has a splendid new side-kick in the veteran, Raymond Hatton, who supplies the laughs. Such tried-and-true villains as George Meeker, William Pawley and Duncan Renoldo are among the bad men. Dorothy Sebastian contributes a fine bit as a jealous sweetheart. The direction is fast and the photography excellent.

AD TIPS: Play up Rogers and Raymond Hatton.LEYENDECKER
THE WASHINGTON SCENE
By FB's Capitol Staff Correspondent

The tumult and the shouting dies and all is quiet on Capitol Hill as regards the evils or virtues of Block-Booking and Blind-Selling, as well as a hundred and one other angles—some relevant and some not—on the question of the Neely Bill which has split exhibitors into two camps and for the past two weeks has been the occasion for extensive hearings. It would appear that the only tangible result of this Congressional airing will be a voluminous record, which will be studded with testimony and exhibits that no one will read.

Here it might be advisable to place the witnesses into their proper places. The largest group—and the group that occupied most of the time—was the producer-distributors, who unanimously opposed the Neely Bill. Second, the exhibitors who were split among themselves with Allied pleading for the bill and MPTOA assailing it, with a few unaffiliated exhibitors opposing the bill also. Thirdly, were the civic groups who pleaded for the bill at moral grounds.

Taking up the last group first, it was the impression of the writer who sat through the entire hearing, as well as others, their arguments were far from convincing and did not seem to make much of an impression on the Senators in attendance. The civic-moral groups argued that passage of the Neely Bill would mean greater selection for the exhibitor and he in turn would be influenced by the advice of the local civic organizations.

Where the groups seemed to fall down was in demonstrating just how the Neely Bill would result in better pictures and what in the bill would keep an exhibitor from showing an immoral picture, if he so desired. Their answer to this was that they would exert pressure on the exhibitor and he would not be able to blame block-booking. This did not satisfy several of the Senators, however, who wanted to know why this pressure was not exerted previously and why exhibitors were not forced to cancel such pictures under their 10% cancellation privilege. Furthermore, it was pointed out that the moral quality of films has steadily improved under the Hays Office production code and very few, if any, immoral pictures are made today by the Big Eight. In reply to this argument opponents also pointed out that the trade reform program gives exhibitors a 20% cancellation privilege and also calls for canceling any pictures that offend on religious or moral grounds.

It is ironic that while this testimony was not convincing in itself the large numbers which the groups claim to represent have a strong influence on Congress.

Perhaps the strongest set-back these groups received came from Dr. Roy Lyman Wilbur, President of the Motion Picture Research Council, which drafted the original bill and has been pushing it over since. During the course of the hearing Chairman Smith dramatically read a letter received from Dr. Wilbur which in substance said, "legislation may be the only answer but we should give the industry a chance to clean up its own affairs through the trade reform program before legislating." While Dr. Wilbur did not concede that the Neely Bill is not needed, he, at least, stated that the industry may be able to clean up its own affairs.

EXHIBITORS BATTLE AMONG THEMSELVES

One of the many things baffling the Senators was the lack of unanimity among the exhibitors in attendance. While the producers-distributors were solidly against the bill and the civic-moral groups solidly for, the exhibitors were definitely split in two.

On one side was Allied and in direct opposition was MPTOA. It should be stated at this point that Allied spokesmen did present a strong case for the bill, confining themselves strictly to irregular and unfair practices of the producers and distributors. Charges flew thick and fast between the two groups with Allied charging that MPTOA had been "sold body and soul to the producers" while MPTOA's Ed Kuykendall declared Allied was a minority group which wanted to dominate the exhibitors.

In the writer's opinion the only way to dispose of these charges is to assume that both groups are sincere in their efforts and confine the examination solely to their arguments. Kuykendall assailed the bill on nine points. These were, (1) it does not insure right moral standards, (2) does not prevent any exhibitor from showing any objectionable or indecent films, (3) does not help the theatre who may be persuaded to cancel an announced picture as he has already contracted to pay for it, (4) forces the distributor to raise wholesale prices, (5) imposes threat of drastic fines on every person in the business, including exhibitors, (6) invites misuse of criminal penalties by unscrupulous exhibitors, (7) compels productions of mediocre pictures by imposing restrictions on creative effort, (8) takes away responsibility on producer and puts it on local exhibitors, and (9) destroys business methods built on practical experience and forces the industry to embark on untried experiment.

Abram F. Myers, General Counsel of Allied, denied all of this and told the sub-committee that the legislation was needed as much or more now than when it was passed by the Senate last session. He declared that nothing new had been offered since then and stated the bill will aid the public and will not injure the industry, as charged. Myers did demonstrate that Allied does not want to intentionally harm the industry by offering an amendment to Section 4 (synopsis) in answer to objections made by 20th Century-Fox President, Sidney R. Kent and others that it would be impossible to operate under Section 4. Opponents did present a strong case showing the difficulties that would be encountered under the synopsis provision which called for a "True and complete" summary of the film before it was leased. Kent and others maintained the only way they could operate under this provision would be to sell the pictures after they are made.

To meet this objection Myers offered to change the wording to read "an accurate synopsis of the contents of such film." He also offered minor amendments to this section to meet objections of opponents.

Charles Pettijohn, General Counsel of the Hays Office, led the producer-distributor opposition stating that the question was not one of morals but purely a question of box-office.

WHAT WILL CONGRESS DO?

It is always dangerous to speculate on any pending legislation but, in spite of that, looking at the question from a standpoint of practical politics, it would seem safe to predict that the Neely Bill will not become law this session. Senator Neely, of course, will vote for his bill in the sub-committee and there is no reason to believe that Senator White will not follow his previous vote in opposition. This leaves Senator Smith and Senator Barkley to be heard from. Senator Toibey, the fifth member, was ill throughout the hearing and is not expected to vote. Chairman Smith seemed not to be greatly impressed as to the need for the legislation and Majority Leader Barkley will probably string along with fellow New Dealer Neely. Thus the sub-committee may have a tie, two to two, vote when the bill is reported by the sub-committee.

The question seems to boil down to the one brought forth by Senator White. Should the Congress undertake to legislate on trade practices that only one industry? White said that in his opinion complaints of trade practices affecting only one industry are not a matter for Federal Legislation, but should be taken up with the Justice Department or the Federal Trade Commission.

If the writer is correct in predicting that the Neely Bill will not become law this session, then we will have a chance to see between this and the next Congress whether the motion picture industry is sincere in trying to settle its own problems or whether the trade reform draft was merely intended to stall the Neely Bill and other Government action.
NEW YORK TIP-OFF

As the opening date for the New York World’s Fair approaches, Broadway is lined with strong film attractions and others are announced for the coming week. Imminence of this big show is also being exhibited in a general brightening-up process for theatre fronts along the Main Stem. On Sixth Avenue the facade of the Radio City Music Hall is now revealed to patrons for the first time since the house was opened more than six years ago. The unsightly “EI” station structure, which had obscured the house front, came down just in time for Easter.

The world’s largest theatre which continues to attract the majority of out-of-towners, has another ace attraction in the current “Dark Victory,” following three smash weeks of “The Story of Vernon and Irene Castle.” Nearby, the Roxy is starting its fourth week of “The Story of Alexander Graham Bell” while the Strand, with “Dodge City,” and the Paramount, with “Midnight,” are also drawing crowds in the third stanza of these pictures. The Rivoli has its second hit in a row with “Vutherland Heights” which is breaking all records since the opening of the house many years ago. “Prison Without Bars” is also doing well at the smaller Globe.

The Capitol, Loew’s ace house, takes its first outside attraction in more than a year and Republic gets its initial Broadway showing in a major first-run when “Man of Conquest” opens. The Capitol came back to normal with “The Hardys Ride High” after seven weeks of mediocrite business. As “Pygmalion” nears the half-year mark at the Astor, the opening date for Universal’s “The Mikado” has again been postponed until some time in May. Revivals are also doing well in some of the smaller houses. “The Eagle and the Hawk” is drawing them into the Rialto and “Mutiny on the Bounty” played to near-record audiences during its week at the Criterion. A week of Hepburn films at the Plaza resulted from the star’s revived box office power following her recent stage triumph. “Fire Over England” held over at the new Normandie solely because Vivien Leigh, Raymond Massey and Laurence Olivier are now top-flight names.

Chorlic Einfeld, Warners advertising and publicity head, expects to be in town until May 1 supervising the advance campaigns on the three WB films which will be having simultaneous Broadway runs when the World’s Fair opens. The most important, “Juarez” starts two-a-day showings at the Infrequently used Hollywood on April 25. “Dark Victory” will still be at the Music Hall and “Confessions of a Nazi Spy” starts at the Strand on April 28. Forthcoming sales conventions will take home office executives to other cities as did Universal’s meeting held last week in Cincinnati. Monogram’s national convention will be held in Chicago, May 4 to 6 and United Artists execs will journey to Hollywood for their May 8 to 10 conclave, as will the Paramount boys who will meet in the movie capital in June. Nearest gathering will be Columbus’s first of three regionals in Atlantic City May 8 to 11.

A. Montague, general sales manager for the company, has returned from a two-week Bermuda cruise to preside at those sales meets.

Despite the switching of Warners Vitaphone filming to the West Coast, Eastern production will continue with “Bricks Without Straw,” starring Sylvia Sidney, announced to start at the Eastern Service Studios in Astoria in May. This first English-speaking feature to be produced by Robert Asiner will be distributed by Paramount. Som Sox, formerly head of the Vitaphone Studios here, sailed for London on April 21 to take up his new duties as head of Warners Tedington plant. Dick Willis, head make-up man at Vitaphone for ten years, has opened his own salon on Madison Ave. and the other studio regulars are daily announcing new plans. Ed Hollander is now ad sales manager for 20th-Fox replacing his former boss, Lee Botsy, who resigned to enter the theatre business in Pennsylvania.

George Eisle, Fox old-timer, will assist Hollander. Richard Perry, Grand National salesman, is now ad-man of the company’s N. Y. exchange branch. J. H. Hoffberg has added Bob Snyder to his sales staff as special representative. Kenneth MacFarland, formerly with U. A., is now publicity director for Baird Television in America. Edward Hyman, formerly with Cocolis, has joined Prudential Playhouse Operating Co. as assistant to Joseph M. Seider.

About seventy RKO associates of A. H. McCoulsland, including

FRANKLY SPEAKING

By LEYENDECKER

THE FAIR AND FILMS

The eagerly-awaited, widely-heralded New York World’s Fair of 1939 will have been opened to an anticipated horde of visitors before the next issue of Film Bulletin goes to press. Hotels, department stores, legitimate theatres and all public places of amusement are confident of a tremendous upturn in business during the progress of this great exhibition. That the Broadway motion picture houses will attract a large share of out-of-town visitors is undisputed, but that the World’s Fair will actually increase the weekly receipts is problematical.

A casual inquiry among average year-round New Yorkers who ordinarily patronize the Broadway film showcases brings forth the surprising conclusion that many will endeavor to stay away from the crowded Main Stem during the course of the World’s Fair. Rather than buck the greatly-increased traffic in the Times Square area and push their way into crowded first-run palaces, the majority of uptown and Brooklyn picture-goers will patronize their neighborhood houses. If true, this should gladden the hearts of the those exhibitors and theatre managers whose patronage has suffered when the bright lights of Times Square beckoned to regular patrons.

Most likely to receive the bulk of out-of-town patronage is the Radio City Music Hall, largest theatre in the world and a place of entertainment included in the itinerary of every visitor from Maine to California. The Paramount, Roxy and Strand Theatres, which offer accompanying stage attractions as an added inducement to their screen fare, will also attract a large share of World’s Fair trade. The smaller Times Square theatres will benefit most from the turn-away crowds of the larger film palaces.

Of all the major film companies, Warners and RKO Radio are exerting the greatest effort to benefit from the onslaught of out-of-town visitors to New York City this summer. Warners, which is spending an announced $100,000 to advertise the reserved seat engagement of “Juarez” at the Hollywood Theatre during the Fair, is justifying this expense on the theory that it will eventually bring returns from the favorable word-of-mouth spread in other parts of the United States. Few, if any, $2.00 top engagements are profitable in themselves but the prestige accruing from these well-publicized runs increases the importance of the film and builds up the interest of the small-town movie-goers.

RKO, more interested in exhibitor good will and mindful of the fact that many theatre men will visit New York during the World’s Fair, will endeavor to make their stay here as comfortable and pleasant as possible. To this end, the company is opening an information and lounge room in the RKO Building, Radio City, which exhibitors, circuit officials and house managers may use as their headquarters for making sight-seeing and entertainment arrangements. H. M. Richey, Director of Exhibitor Relations, has promised to be on hand to greet theatre men and efficient secretaries will be at their service at all times.

George Schoefer, president of RKO Radio Pictures, Ned E. Depinet, vice-president, and Jules Levy, sales manager, have all joined in extending this invitation to theatre men and have expressed the hope that they may meet them personally. The plan, whatever the expense, will create more cordial relations between the company and exhibitors and is another link in the good will chain being forged by Mr. Richey since the post of Director of Exhibitor Relations was created.

President George Schoefer, Vice-President Ned E. Depinet, S. Borret McCormick, H. M. Richey, and M. Aylesworth, attended the testimonial dinner given him last week. McCausland, who has been RKO trustee representative, has resigned to become an associate executive for Famous Productions, releasing through Universal. Rutgers Neison, RKO publicity manager, celebrated his 17th wedding anniversary last week. Jimmy Cunningham, news editor of M. P. Herald, is the proud father of a son born last week in Westchester Square Hospital. Paramount Peg Club, organization of home office employees, will hold its annual dinner and dance at the Astor Hotel, April 28.
COLUMBIA

With the start of the long delayed "Golden Boy" Columbia now has three top pictures at work. "Good Girls Go To Paris Too" and "Mr. Smith Goes To Washington" hold over from our last column. "Prison Surgeon", "Coast Guard", "The Five Little Peppers and How They Grew", and "Parents On Trial" are slated to start here during the next thirty days. "Coast Guard" (Grant-Bellomy) is in the big class. It will be directed by Edward Ludwig, borrowed from Universal for the assignment . . . Mitchell Leisen is using Columbia for $50,000 changing the studio obligated his contract when production on "Our Wife" was shelved due to withdrawals of Loretta Young and Cary Grant from the cast . . . Following the popular pattern this season, Columbia will hold three regional conventions in May under the supervision of Abe Montague. No reports on the studio's '39-'40 plans have come to our attention as yet . . . Clever idea for a shorts series is being discussed here. Six briefies titled "Fools Who Made History" would revolve around famous benefactors of humanity who during their lives were labelled "fools." "Dr. Morton, Discoverer of Anesthesia" is scheduled to be the first.


DIRECTOR ASSIGNMENTS: Edward Ludwig to "Coast Guard" . . .

CONTRACTS: Lee Cobb to one picture deal . . .

GRAND NATIONAL

Nothing new to report here. The word continues that Hommons is successfully arranging financial matters and that Fine Arts is ready to smoke the pipe of peace and join with Hommons in helping to re-organize the company for next season. This has not been confirmed, however. Until official word is received, the future of G-N continues to be purely speculative.

METRO-GOLDWYN-MAYER

Production continues to log here. Three films are at work besides "Done With The Wind". This film will continue before the cameras at least another eight weeks. Those started are: "Andy Hardy Gets Spring Fever" and "Moise Was a Lady". That lost awful title will certainly be changed . . . A likely explanation for this dearth of activity at MGM is the fast growing rumor that an upset in the production personnel is about ready to take place. What with such near-disasters as "Huckleberry Finn", "Let Freedom Ring", "Dramatic School" and "Ice Follies" there is considerable foundation for the reports that steps will be taken to affect the poor impressions these films have left. Louis Lighton, Sam Katz, Al Lichtman and Benjamin Thau figure largely in the contemplated reorganization of producers now being discussed by Louis B. Mayer and Nicholas Schenck. Both of the top executives are reported to agree that recent MGM pictures have not been up to the company's usual high standard. The feeling exists that although the output has been well enough produced in a technical sense, the stories have been weak and any recent MGM movies have been lacking in popular appeal—something which has been most vigorously manifested at the boxoffice. This is a correct observation, forcefully substantiated by the Hardy pictures which have repeatedly outgrossed Metro's bigger, more spectacular and more expensive endeavors. Whatever changes are made will be designed to bring MGM down to earth and give its pictures that necessary mess quality which means black ink for exhibitors and the company. Meanwhile, Studio Size-Ups recalls its comment of June 4, 1938, when, in discussing the acquisition of Phillip Lord's "Gang Busters" radio serial, we said: "Significant is the company's purchase of right to Phillip Lord's 'Gang Busters' radio serial. There are rip-roaring melodramatic sketches of vast popular appeal, the type of thing from which Metro has steered clear in the past couple of seasons. Following their decision to go in for Westerns, it seems likely that studio execs here come around to the realization that their production has been "TOO LIMITED IN MASS APPEAL." . . . Orson Welles is being mentioned for the role of the dictator in "It Can't Happen Here"—but he is also being considered for everything except Little Eva. If Welles is unavailable, MGM will find a first rate "dictator" at Warners, where Fred Tozore recently signed a term contract. The stage actor played a similar role in a recent New York show. The play flopped—but it won him a contract . . . "Lady of the Tropics" is almost at the starting line with Basil Rathbone being negotiated to help Robert Taylor handle Hedy Lamarr . . . Pete Smith's new three year contract also calls upon him to participate in the production of feature pictures . . . "Goodbye Mr. Chips" has just been reported to the columnists as one grand bit of entertainment. Studio Size-Ups warned you in March. Keep both eyes on Greer Garson, who plays opposite Donat. She is MGM's new next star . . . Those perennial reissues from MGM are on tap again for summer duty: "Mutiny on the Bounty", "The Champ", "Rose Marie" and "San Francisco".


MONOGRAM

Two features have been completed here since our last column. A Jack Randall western goes into production early next week . . . Monogram's seventh sales convention will be held in Chicago on May 4, 5 and 6, according to an announcement by W. Ray Johnston, now on the Coast. In addition to representatives from Monogram's 37 offices in the United States and Canada, officers of the company's

(Continued on next page)
foreign distribution outlets will be on hand for the conflag. Titles of 32 features and 24 Westerms will be announced. This is the largest schedule ever undertaken by this growing independent company . . . Monogram has a "discovery" in twelve year old Martin Spellman, the ex-newsboy whose work in "Streets of New York" has been greeted with such enthusiasm. Under contract toMono for five years, the young actor is scheduled to star in three pictures on the company's 1939-40 season. Tentatively set are "Oliver Twist", "Sons of the Navy" and "First Performance" . . . Frankie Darro is talking a new ticket with Scott Dunlop for his next season's schedule.

PARAMOUNT

Seven pictures at work here—five on the 1939-40 schedule. This plant is far ahead of schedule, only two pictures remain to be turned out for the '38-'39 season. Three top brocket productions got underway this week—"Disputed Passage" (Lamour), "Ruler of the Seas" (Fairbanks, Jr.) and "The Star Maker" (Crosby) . . . Coming up for previews and reported in the "hit" division are "Union Pacific", "Man About Town", "Invitation To Hapiness" and "The Magnificent Fosco". Studio Size-Ups of the conclusion that the Freeman-LeBaron regime is really finding its production legs and that the 1939-40 seasons will see a better rounded and more thoroughly planned type of production than we have been getting from Paramount. Many exhibitors have not been particularly satisfied with the first efforts of the new Paramount set-up. Their complaints have been justified. When one considers the amount of production value and money poured into such features as "Never Say Die!", "Cafe Society" and other, on the current program, one expects them to be outstanding productions. They have been disappointing, but at least some improvement is discernible. The observer and critic must consider that Paramount, for more years than it cares to remember, has been turning out pictures like beans to meet top-heavy schedules. Few features, under this system, were given the all-important pre-production care so vital to successful filmmaking. The result was that the company's output had a slapdash quality and lacked diversification. Such well-entrenched practices are not easily overcome and the Freeman-LeBaron regime doubtless has its hands full in solving the problem. At the moment the company is well ahead of schedule and is working at a less taxing pace, which should give its personnel on opportunity to endow their efforts with the proper thought and attention. We believe the final months of this year's Paramount schedule will prove this conclusion to be correct . . . Paramount's first national sales convention in seven years will be held in Hollywood on June 12, 13, 14 under the supervision of vice-president Neil L. Agnew. Details of the program announcement are currently being worked out among the top executives of the company now at the studio. No word has been sent out regarding the number of features to be made, although guesses place it between fifty and sixty features. We do however feel that the number to be turned out by the studio itself will be considerably less than the present fifty-two. This company feels it has been rather successful in acquiring good English and Eastern Independent product and doubtless the 1939-40 season will witness a continuation of this policy on a more extensive scale. Particular attention, as we have pointed out before, will be given by Paramount to the Latin and South American markets to offset the all-but-invisible returns from Europe . . . Another apparent phase of Paramount's production plans for the next season concerns the opportunities to be given many of the young players brought into the fold during recent months. Robert Preston, Joseph Allen, Louise Campbell, Ellen Drew, Betty Field, Susan Hayward, Evelyn Keyes, William Henry, William "Golden Boy" Holden and Patricia Morrison are some of the youngsters who have won their spurs and are now ready to further substantiate the favorable impressions they have made on the public and Paramount alike . . . Ray Milland and Ellen Drew sailed for England to essay the leading roles in "French Without Tears" . . . Harry Sherman is planning a super Hopalong Cassidy Western titled "Cologary Stompede". William Boyd storia as usual. Incidentally, who is going to play "Windy" in the new series? It seems that this is a talent hunt exhibitors would like to know something about . . . Raymond Massey is talking terms on a deal which would star him at Paramount's Eastern Studios in "The Monster", a Ben Hecht and Charles MacArthur original screenplay. Robert Florey goes East shortly to direct the feature.


"Doradovits at the Red Circle", a serial, continues in production at this plant. Recently placed before the cameras were "All The Tomorrows" (Insinuaut-Kruger) and "Tidal Wave" (Ralph Byrd) . . . Imminent schedule finds only a Roy Rogers western set in the very near future . . . Vicki Baum is scripting "Forgotten Girls", which will be one of the several top budgeted pictures on Republic's '39-'40 schedule.

Casts: Ralph Byrd, George Barbier, Dorothy Lee, Frank Jenks in "Tidal Wave" . . . Director Assignments: John Auer to "Tidal Wave" . . . RKO-Radio

Production has picked up considerably on this plant since our last issue. One western with George O'Brien has been completed and five features are currently at work. "Caret", which features Edward Ellis and Anne Shirley with the winners of the Gateway to Hollywood contest, "The Dove" (Carillo), "Memory of Love" (Lombard-Gront-Francis), "Little Mother" and "Five Come Back" continue before the cameras . . . George Schoepfer is due in from New Work this week to be followed some days later by Ned Depinet, who will confer with Pandro Berman and other production executives regarding RKO's next season's program. It is quite possible that some decision will be reached at this time regarding Berman's position in the organization. Quite a number of producer-directors have been added to the RKO staff within the past two months and the belief exists in Hollywood circles that some definite word will be forthcoming regarding the unit production policy so frequently mentioned in connection with RKO, particularly since Schoepfer was brought into the organization from United Artists. Berman definitely favors this method and is anxious to step down from his present production berth. When this takes place, a studio head will probably be brought into the plant to act as a financial supervisor for its operations. Harold Lloyd's two picture deal will also be discussed during the forthcoming conferences . . . Because RKO acquired "Hunchback of Notre Dame" at a time when WB's oce director, William Dieterle, was discussing a new contract with his home lot, the megaphonist was able to include a stipulation whereby he will be permitted to move over to RKO for this assignment. A new entry into the contest for the title role is Lon Chaney, Jr. The young actor who has fored none too well, cinematically speaking, made a splendid impression as Lonnie in Wallace Ford's local stage presentation of "Of Mice and Men" . . . The life story of Edith Covell, heroic English nurse who met death before a German firing squad during the World War, will be Herbert Wilcox's first production for RKO to be made in Hollywood. The film, a remake of the silent success "Down", will star Anna Neagle as the nurse. The English star is already enroute to America to prepare for the same production. This replaces "Morrie Lloyd" on Wilcox's schedule, because, as Studio Size-Ups pointed out some time ago, Cory Gront will be unavailable for the leading role . . . Conclusion of negotiations between RKO and the representatives for "Ace Lincoln in Illinois" has taken place. The film version of the play will begin
work early this summer, starring Raymond Massey in the title role . . . Several unknown hoofer are being tested as possible dancing partners for Ginger Rogers to succeed Fred Astaire, now at MGM. This is in line with RKO's policy of giving young players every possible break in order to build up the authentic anemic player list.


20th CENTURY-FOX

Seven pictures are filming here, one the most important newcomer being "The Rains Come" (Lay, Power and Brent), the film version of the popular Louis Breamfield novel which will receive one of the top budgets of the season. Other recent starters are "Charlie Chan at Treasure Island" and "The Janes Family at Grand Canyon", the first "39—40 productions from this plant's B division . . . A rather interesting insight into future 20th Century-Fox plans was gleaned by Studio Size-Ups a short while ago, when in a public discussion, some-one quite well connected within the Zanuck organization dropped the suggestion that very shortly we would find this producer exploring a more vital phase of film production than has characterized his enter-prise during the past two or three years. The point of discussion was that inasmuch as Darryl Zanuck was perhaps the first Hollywood pro-ducer to recognize the importance of the problem drama with such films as "House of Rothschild" and "I'm A Fugitive From A Chain Gang", it is somewhat difficult to reconcile that with Mr. Zanuck's current and recent endeavors. Although they have followed distinctive patterns, there certainly has been little attempt here to go be-yond routine Hollywood themes in story treatment. The explanation for this turn-about in policy is obviously one of financial necessity. Charged with the responsibility of forming a new organization there was no alternative but to persevere a timid, cautious policy and endeavor to make a product of assured boxoffice proportions. This has been done.

20th Century-Fox is now more or less firmly entrenched in the production scene. This security, plus the public's reawakened inter-est in the more vital phases of everyday life, led the speaker to the conclusion that Zanuck is ready at this time to again turn his hand to the uniform and vigorous production policy which marked his pre-20th Century career. Studio Size-Ups attaches a great deal of im-portance to these remarks. This is a purely personal viewpoint, of course, but we have always felt that this studio could do more with enterprise, some daring and guts along with a great deal more vitality. A case in point is "Suez", it might have been one of the great pictures of the year had the political aspect been given the importance it deserves. Mr. Zanuck is Information and "In Old California" (Lamour, Young) his most pro-mising project for the incorporation of an additional big sequence . . . Wurtzel is mulling another domestic serial. Billie Seward is testing for the lead.


UNITED ARTISTS

There has been no new production started here. "Man in the Iron Mask" and "Music School" (The Heiress picture—and a terrible title!) continue before the cameras. Next to go is Walter Wanger's "Winter Carnival", for which Richard Carlson was withdrawn from a New York show . . . Sam Goldwyn will follow this with "The Real Glory" to start on the 24th . . . James Roosevelt's whose activities in behalf of Mr. Goldwyn have been anything but those of a "name" front, debuts as an associate producer on a forthcoming Goldwyn opus "Under a Missouri Sky". "Jezebel" O'Neill is being written by Screenplay John Mehan. Also with MGM, he joins Wanger's writing staff to script an untitled original . . . Some clarification of the Sol Lesser-Ernst Lubitsch UA deal is in order. Lesser personally will produce one UA picture when he has made a final story selection. He will co-operate with Lubitsch on three other productions. Lesser, now working on a Breen musical far RKO release, will probably turn his contract with the young star over to RKO where his musicals will be made by a contract producer . . . Selznick's "Rebecca" starts June 15th when Vivien Leigh is available for the title role after her stint in "Gone With The Wind" . . . Having finally effected a settlement of his marital difficulties, comedian Stanley Laurel talked things over with Hal Roach and is ready to return to work. His suit against Roach charging breach of contract has been withdrawn. With his partner Hardy, Laurel's first assignment under the new deal will be a loan out to Boris Morros, who will star them in "The Aviators" to be produced during June. Harry Langdon who replaced Laurel, will probably return to scripting . . . Another Rauch difficulty about to be settled is the suit filed against him by Lewis Milestone, also charging breach of contract when the producer abandoned a production which Mr. Milestone had been signed to direct. Amiable relations between the two have been re-stored since Milestone began discussing the possibility of producing "Of Mice and Men" and "the Rauch banner. Should the deal go through, it is likely Milestone will withdraw his claim.


UNIVERSAL

"Old Grind" and "Sun Never Sets" are the only films currently at work here. Scheduled to start as we go to press are "I Stole A Million" for which George Raft has been signed to play the leading role, and a film in Old California. Highlights of Universal's activities at this time is the announcement of the com-pany's 1939-40 program. Universal expects to increase its budget by $5,000,000 over last year to turn out a program of forty-four features. Forty of these will be made by Universal itself—the remaining four will be "special" attractions. Three will be supplied by the newly-organized Famous Productions, headed by Harry Edington. The fourth is the Technicolor production of "The Mikado" filmed in England with Kenny Baker and the D'Oyle Carte opera company players . . . An outline of the new-season program is as follows: Two Deanna Durbin pictures to be produced by Joe Pasternak; "The Ocean Between", to be directed by Henry Koster; a Bing Crosby production, an Edgar Bergen-Charlie McCarthy production; an Irene Dunne pic-ture; "Bull by the Horns", a John M. Stahl production; a W. C. Fields comedy, to be produced by Lester Cavan; a Margaret Sullivan pro-ductions, "The Under Pair", a film of the studio's new discovery; "Jean the First" . . . James Stewart picture, featuring Mischa Auer, Basil Rathbone in "Tower of London", to be produced by Rowland V. Lee; "Victoria Docks at 8", also with Basil Rathbone, to be produced and directed by Richard Wallace from an original screenplay by James Cain; "Rio", starring Danielle Darrieux, and "The Invisible Man Re-turns", a sequel to the successful "The Invisible Man", to be directed by Joe May. Also included in the upper bracket division are: two (Continued on next page)
Jackie Cooper-Fredric Bartholomew starrers; "Return of the Sheik"; two "Family Next Door" pictures; Jackie Cooper in "His Son"; two "Little Tough Guys" productions; Karloff and Lugosi in "Friday the 13th". Balance of the program includes four exploitation specials, four musicals and a group of lower budgeted features. Seven outdoor pictures will be filed covering Andy Devine and Richard Arlen. John Mack Brown with Bob Baker will appear in seven westerns. Four serials, as in the past two seasons, will round out U's program...

Harry Edington's line-up is as follows: Douglas Fairbanks, Jr. in "Atlantic Cable"; Cary Grant in a version of the stage play "La Chiennire" and a tropical drama tentatively titled "Green Hell", based on an original story by Frances Marion. Directors and producers include the following: David Butler, Lester Cowan, Max Golden, Ken Goldsmith, Edmund Grainger, Burt Kelly, Henry Koster, Rowland V. Lee, Anatole Litvak, Joe May, Henry McCrea, Joe Pasternak, Ben Piver, Al Roy, Phil Rosen, Joseph Santley, John M. Stahl, Ben Stoloff, Richard Wallace, George Yahalem and Harold Young. Comment on this line-up seems superfluous. We believe it speaks for itself. Twenty-six pictures, well over half the schedule, will be top-notch productions equipped with name casts and directors. The promised Arlen-Devine series has great possibilities and should be among the more successful lower bracket series. Co-starring John Mack Brown and Bob Baker is a showman's idea which should reap good returns in action houses. Universal's serials have enjoyed favorable exhibitor reaction for many years. There is no reason to believe there will be any change in their quality next season. Regarding the program pictures, any comment on them must naturally be reserved because at this time only the titles have been made public. The list suggests that most of them will be of the action-melodrama type. This is as it should be. Our chief point of criticism of the new Universal regime has concerned the B output. We pointed out on several occasions that the action seemed unable to find its level in this phase of production. It would appear that in endeavoring to discover whether comedy or drama was its forte. Universal was getting neither. Laughs are difficult to capture on a low budget and a hasty shooting schedule. U should stick to the melodramatic type of short-budgeted pictures next season. They're easier to make in the first place. Secondly, the exhibitor can sell them. Worthy of particular attention is the number of new names, both in the acting and producer-director ranks, one finds on U's schedule. They are representative of "quality" entertainment and their presence on the Universal list indicates the confidence Hollywood is now displaying in the Blumberg-Work regime. You will recall there was some apprehension in local film circles at the prospect of exhibition men running a studio. That Universal has been able to create such a talent list within a comparatively short period of time shows that a few more exhibitor-minded studio heads is just what Hollywood needs. Indeed the future looks brighter over Universal. It has been a slow, arduous grind up-hill these past fourteen months, but certainly the results have warranted the effort. So far as this department is concerned, noting the progress of Universal during the past year, observing how every member of the company pitched in to restore life to a listless company has been one of the more inspiring things about a Hollywood which frequently becomes irksome.

D. A. Doran joins the Harry Edington unit in a story and production capacity. Probably inspired by the success of "Love Affair", Universal reunites Charles Boyer and Irene Dunne in "Modern Cinderella". This will cause a switch in the Deanna Durbin schedule. The singing star will go into "After Schooldays" as her next production, to be followed by "First Love" in which Boyer will also appear. "Modern Cinderella" and "After Schooldays" start within the next eighteen days... "In Old California", first of the Arlen-Devine series, is held up because of Devine's assignment at Paramount. Although announced to star in one picture for next season, Danielle Darrieux is still not definitely set to return to America. Latest reports on the situation have it that an emmissary is being sent over from Europe to confer with U executives on the French star's contract with the company.

CASTINGS: Louise Lorrimer in "Ex-Champ"... Jerry Marlowe in "Old Grad"... Brandon Hurst in "The Sin Never Sets"... Richard Arlen, Andy Devine in "In Old California"... Samuel E. Hinds, Bertynn Churchill, Paul Barratt in "The Old Grad"... George Raft borrowed from Warners for "I Stole A Million"... DIRECTOR ASSIGNMENTS: Christy Cabanne to "In Old California"... Frank Tuttle to "I Stole A Million"... STORY BUYS: "Slightly Tempted" by Manel Jeff and Max Marcin...

WARNERS

Only "The Hobby Family" has started here. It is a light, unpretentious picture which may be the forerunner of a series. This outfit has completed its '38-'39 program and is currently in mid-season's material. Next important feature to start is "Dust Be My Destiny"... Piling up an unprecedented amount of preview acclaim are "Juarez" and "Confessions of a Nazi Spy". Both films were shown out of town during the past two weeks to eminently satisfactory results. Heavy advertising and exploitation appropriations are contemplated for both productions... With Jane Wyman set for the title role in WB's new "Torchy Blane" series, Allen Jenkins is being discussed for the part of the played by the late inside the substitution of players is that MacLane and Farrell both demanded what WB deemed were outrageous salary hikes... Such baseball immortalcs as Ty Cobb, Babe Ruth, Cy Young and many others will be used in the forthcoming cavalcade of America's No. 1 sport... Jimmy Savo is being dimmed for the top comedy assignment in "On Your Toes", pleased with the rushes on "Lighthorse Harry", Bob Wheeler is being mentioned for future WB assignments. One would be a roller skating yarn. Wheeler is an expert skater. We fail to see any boxoffice value in pictures based on such limited subject matter.

CASTINGS: Wayne Morris in "John Paul Jones"... Allen Jenkins, Jane Wyman new leads in Torchy Blane series... Bette Davis, Geraldine Fitzgerald, Oliva de Havilland, Claude Rains, Jeffrey Lynn, George Brent in "Devotion"... Dead End Kids, Pat O'Brien in "The Two Engin's Kid At Wall Street"... John Payne in "The Spirit of Kanea Rockne"... William Lundigan in "The Old Maid"... Margot Stevenson replaces Jane Bryan in "Dust Be My Destiny"... Charles Grapewin in "Dust Be My Destiny"... Humphrey Bogart, Margaret Lindsay, Janet Chapman, Billy Halop in "Desert Storm"... Alan Hale, Lys Lys in "Boycott"... James Stephenson in "The Knight and the Lady"... DIRECTOR ASSIGNMENTS: Lloyd Bacon replaces William Kieghley to "On Your Toes"... CONTRACTS: Margot Stevenson signed... STORY BUYS: "I Have Been There Before" by Jerome Odum...

INDEPENDENTS

Activity along independent rows has picked up considerably during the last thirty days... Coloney Pictures, headed by Max and Arthur Alexander, completed the first of a series of six Westerns starring Ken Maynard. Titled "Flaming Lead", the film features Lloyd Ber Strong and was directed by Sam Newfield. Second in the series is scheduled to go during the next few weeks. Meanwhile the Alexander Brothers are lining up a schedule of six action melodramas to round out their 1939-40 program... Harry S. Webb is shooting "Daughter of the Tong", with a cast headed by Evelyn Brent, Grant Withers and Dorothy Short. Ray Johnson directs this Metropolitan production... Al Rosen, who wanted to do a film called "Mad Dog of Europe" a year ago, has turned up again with the same yarn. While the Egyptians turn down by WB's "Confessions of a Nazi Spy" and the many other anti-Nazi enterprises planned by the majors, Rosen is negotiating finances and hopes to have his production at work within the next two months... Lester Cowan, who is about to make another W. C. Fields comedy for Universal, concluded a deal with Sinclair Lewis whereby he will film the author's latest play "Angela is 22"... Lewis is currently doing the screenplay. A releasing deal is now being arranged by Cowan for a September starting date. Miguel C. Torres' production of "Maximillion and Corlottes" has been cut, edited and scored. It has been shown to officials of South American countries, who are said to have been unanimous in their praise of the effort. It gets a special preview as we go to press. No release for the film has been arranged as yet.
In the Release Chart, the date under "Details" refers to the issue in which cost, director, plot, etc., appeared. "Release" is the national release date. "No." is the release number. There may be variations in the Running Time in states where censorship is involved. All new productions are on record as of 1938-39 programs, unless otherwise noted.

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**GOLDEN BOY**

Drama aboutbooting started: April 11
Cost: Barbara Stanwyck, William Holden, Adolphe Menjou, Joseph Cotten, Edward Brophy, Sam Levene, Beatrice Bliss
Director—Raoul Walsh
Producer—William Perlberg
Story: Helen Holdredge: the title role of an aging violinist torn between pursuit of his musical ability and his natural boxing prowess. Beatrice Bliss is the violinist's daughter and Poppy Holden is the common street girl who endeavors to help him with her love.

**IN PRODUCTION**

Good Girls Go To Paris Too

M. Douglass—2

D. Bondell—2

Mr. Smith Goes To Washington

J. Arthur—2

G. Stewart—2

Details—1

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**RELEASEx RECORD**

1938-39 Features (41) Completed (25) In Production (3) Westerns (22) Completed (9) In Production (0) Serials (4) Completed (4) In Production (0)

Details—1

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**ANDY HARry GETS SPRING FEVER**

Domestic comedy—Shooting started: April 6
Cost: Mickey Rooney, Lewis Stone, Fay Holden, Cecilia Parker, Ann Rutherford, Sara Hayden
Director—D.W. S. Von Dyck
Producer—Lou Ostraw
Story: This concerns the complications which ensue when Mickey Rooney forms a dramatic club and falls in love with the instructor of the group.

**MAISIE WAS A LADY**

Comedy aboutbooting started: April 4
Cost: Robert Young, Ann Southern, Ruth Hussey, Ian Hunter, Cliff Edwards
Director—Edwin Marin
Producer—J. Walter Ruben
Story: This is an Eastern girl who goes to West to a dramatic school and becomes involved in a romantic entanglement with carnival Robert Young.

**IN PRODUCTION**


details—1

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**RELEASEx RECORD**

1938-39 Features (44-52) Completed (41) In Production (4)

Details—1

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**GRAND NATIONAL**

1938-39 Features (26) Completed (7) In Production (0) Westerns (24) Completed (7) In Production (0)

Details—1

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**COLUMBIA**

1938-39 Features (81) Completed (1) In Production (0) Westerns (22) Completed (9) In Production (0) Serials (4) Completed (4) In Production (0)

Details—1

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**M-G-M**

1938-39 Features (44-52) Completed (41) In Production (4)

Details—1

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**PRODUCTION**

AUGUST 22, 1939

15
**United Artists**

**1938-39 Features (5) Completed (2) In Production (1)**

- *Man in the Iron Mask, The* (31)
- *Hoffert Picture, The* (31)
- *Old Maid, The* (31)

**IN PRODUCTION**

- *Goldwyn: Sold for 1938-39 (5) Completed (2) In Production (1)*
- *Selznick: Sold for 1938-39 (5) Completed (2) In Production (0)*
- *Wonger: Sold for 1938-39 (5) Completed (2) In Production (0)*
- *Korda: Sold for 1938-39 (5) Completed (2) In Production (0)*
- *Roach: Sold for 1938-39 (8) Completed (3) In Production (0)*

**IN UNIVERSAL**

**1938-39 Features (4) Completed (3) In Production (2)**

- *Westerns (10) Completed (3) In Production (0)*
- *Serials (14) Completed (3) In Production (0)*

**THE HOBBY FAMILY**

**Comedy-drama—Shooting started: April 17**

**Cast:** Henry O'Neill, Joel Shoren, Irene Rich, Jackie Morrow

**Director:** William McConi

**Producer:** Gordon Hollingshead

**Story:** Concerns a family whose every member eventually proves to be of some real service, despite the warnings of those who term such enterprises as "nonsense." To be released in 1939.

**In Production**

- *Give Me A Child* (48) [Details: R. Davis-G.-Farrel] 3-23
- *Angels With Dirty Faces* (58) [Details: A. DeHavilland] 4-21
- *Demon of the West* (58) [Details: Donald MacB. 10-5 1939]
- *Blackwell's Island* (51) [Details: R. Bennett-B. Niven] 5-18 1939
- *Champion* (48) [Details: A. DeHavilland] 4-21
- *Swing, Sister, Swing* (48) [Details: A. DeHavilland] 5-11 1939
- *Young Ing In The Home* (46) [Details: R. Bennett-B. Niven] 5-18 1939
- *Hugger's Island* (48) [Details: A. DeHavilland] 4-21
- *Heart Of The North* (45) [Details: R. Bennett-B. Niven] 5-18 1939
- *Hard To Get* (49) [Details: R. Bennett-B. Niven] 5-18 1939
- *Posse From Kokomo* (48) [Details: R. Bennett-B. Niven] 5-18 1939
- *Sky* (48) [Details: A. DeHavilland] 4-21
- *The Hoodlums* (48) [Details: R. Bennett-B. Niven] 5-18 1939
- *You Can't Cheat An Honest Man* (59) [Details: R. Bennett-B. Niven] 5-18 1939
- *You Take A Fling* (48) [Details: R. Bennett-B. Niven] 5-18 1939

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CAPTAIN FURY... A new Robin Hood is on the loose! No figure in all fiction so perennially holds the fancy of the world as the reckless, dashing protector of the poor from the tyranny of the blighted, medieval rich. Now it's CAPTAIN FURY, as intrepid and noble a man as the good Robin himself. In Australia, 1840, this handsome exile from his native Ireland, finds the poor settlers in the "bush" country being persecuted by a group of grasping landowners. With the aid of a motley crew of fellow prisoners, Michael Fury starts and steers the revolt that finally ends in the bullet death of the chief persecutor and the freeing of the land serfs. There's boxoffice dynamite in the name of Brian Aherne as the daring, gallant CAPTAIN FURY. His presence makes this a man's picture with a great women's star. Punch, literally and figuratively, is added by Victor McLaglen, in the role of a hard-hitting aide-de-camp to the valorous Fury. Beauty in a lavish portion is provided by lovely June Lang, as the spirited daughter of one of the abused settlers. Paul Lukas and John Carradine are other names to bolster the marquee strength. There is universal appeal in this type of adventure story and the alert showman has opportunity to capitalize on the public's adoration of the CAPTAIN FURY character. A Hal Roach Production Released by United Artists Directed by Hal Roach

Cast: Brian Aherne, Victor McLaglen, Paul Lukas, June Lang, John Carradine, George Zucco, Douglas Dumbrille, Virginia Field, Charles Middleton

Screen play by Grover Jones, Jack Jevne, and William DeMille
WANTED BY SCOTLAND YARD . . . He was wanted by the elite for his talent on the piano. In fact, "Fingers," the illustrious light-fingered nemesis of Scotland Yard, enters society as a virtuoso in music, although still a fugitive and intent on thieving from his benefactors. As might be expected, Loven Enters and a crook finds that there is something more important in life than crooking. Meanwhile, The Yard, notorious for its relentlessess, learns his whereabouts and the hunt is on. A Monogram release, produced by Pathe, Ltd. in England featuring James Stephenson.

FIRST OFFENDERS . . . Ever since "Boys' Town" the public has become acutely conscious that there is no such thing as a "bad boy." Columbia supports that theme with Johnny Downs as the principal around which the action revolves. Downs discovers his high school girl friend is to have a child and kills her. Arrested by the law, he is sentenced to life imprisonment, mainly due to the efforts of Prosecutor Walter Abel. Later, Abel becomes interested in a reform experiment for wayward youths. Downs is sent there, and, bent on revenge, almost destroys the institution in his attempt. Fortunately, he too finds himself in the friendly atmosphere of the Club. The yarn was penned by Sheriff J. Edward Slavin of New Haven, Conn., founder of the First Offender Club. That touch of authenticity should aid the exhibitor to sell this merchandise.
'WANTED BY SCOTLAND YARD' ENGLISH ACTION MELLER

Rates • • • — as dueller for action spots

Monogram Release
Produced by Pathe Pictures, Ltd.
64 Minutes
Directed by Norman Lee

This English-made crock melodrama should serve well as dual bill material in this country. It has been fairly well written, is extremely well acted and photographed, and pocks enough of a punch to satisfy the action fans for whom it is intended. One unfortunate feature is poor sound in spots. Cast includes James Stephenson, seen in several Warners pictures recently. While the dialogue is quite English, the suspense and action overcome this handicap for the action houses.

Stephenson, an accomplished crook and brilliant pianist, plans to go straight after his release from prison. His sweetheart confesses that she has been untrue to him and commits suicide. Disillusioned, he plans a return to crime. He is befriended by Leslie Perrins, wealthy and influential in the music world, who wants to aid Stephenson's musical "career". The latter means to steal Perrins' valuable gems, but he meets and falls in love with his fiancée, Betty Lynne. Then, Stephenson discovers that Perrins is the man with whom his girl had been unfaithful. In a struggle, the crook's pal shoots and kills Perrins. Betty protects Stephenson, but when the police close in, his pal heroically gives his life to enable Stephenson and Betty to escape. The pal, before dying, confesses that he killed Perrins.

Stephenson turns in an adroit performance as does his pal in crime, Phil Ray. The support is above par.

Director Norman Lee developed and sustained suspense cleverly. The photography is very good.

'FRONTIER PONY EXPRESS' FIRST-RATE ROY ROGERS

Rates • • • for action houses

Republic
58 Minutes
Roy Rogers, Mary Hart, Raymond Hatton, Manto Blue, Donald Dillaway, Edward Keane, Ethel Wales, Nable Johnson, Carl Stockdale, William Royalle.
Directed by Joseph Kane

With his recent advantage of better-than-average western stories and first-rate supporting casts, Roy Rogers is steadily pushing his way to the forefront in the cowboy star division. In addition to thrilling western fans, his latest vehicle will also fit in nicely on neighborhood duals. Action there is in abundance, as well as a pleasant romance and considerable comedy relief of the sure-fire, hokum variety. Rogers' crooning voice and his engaging manner should win over the feminine patrons. This time he plays an intrepid Pony Express rider in the far west during Civil War days. California is still virgin territory and crafty politicians are using fair means or foul to win it over to the Confederacy.

Mary Hart, a capable leading woman, makes a charming picture in her crinoline gowns. That screen veteran, Raymond Hatton, does a fine comedy job as Roy's grizzled old pal and two former favorites, Monte Blue and Ethel Wales, contribute good acting bits. Direction is fast and the photography is worthy of special comment.

AD TIPS: Sell Rogers' singing voice to the regular patrons and mention Raymond Hatton and Monte Blue.

LEYENDECKER

Throughout America . . .

Exhibitors have learned that they can rely on and trust

Film Bulletin's Reviews

They are Accurate . . . Unbiased . . . Straight-from-the-Shoulder
YOU DON'T BUY OPINIONS LIKE THIS — — ...
YOU EARN THEM!

Because it has something IMPORTANT and VALUABLE to say to exhibitors

FILM BULLETIN

has become America's Fastest Growing trade paper!
April 3, 1939

Mr. Mo Wax, Editor,
"Film Bulletin",
Publication Office,
1239 Vine Street,
Phila., Pa.

Dear Mr. Wax:

I have been around this film business for many years and I've done my share of trade paper reading in that time. This is the first time that I've had the urge to write a letter to an editor of one.

There is one department that gives "Film Bulletin" its greatest value for me. That is the Production Section. Frankly, I would feel lost without it, because it keeps me apprised of everything that is happening in Hollywood, and I don't see how any exhibitor can operate his business properly without keeping close watch on what all the studios are doing. The "studio size-ups" and the "production records" tell me far in advance what pictures are being made and how soon they will be ready for release. That's valuable dope and I have never found it so thoroughly and intelligently presented in any trade paper before.

Your whole "Film Bulletin" carries a sock that I can't find in any other paper. And the reviews almost always agree with my boxoffice receipts when I play the pictures.

Sincerely yours,

Lloyd Clarke
DARK VICTORY... From advance reports, this is a glowing victory for Warner Bros. As far as Bette Davis with this vehicle under her belt, she already has a running start for another Academy Award. Should such a condition continue, the Board might just as well save themselves the trouble of meeting and let Oscar adapt Bette, or is that dinner the main event? Anyhow, Bette runs the gamut of emoting, from high, lively, and carefree playgirl to bitterness and disillusionment upon learning she will soon die. Upon the brink of disaster, she catches her self and finds love and happiness in the few brief months left her. The critics all tell us it is powerful stuff. In support are George Brent and Humphrey Bogart.

BACK DOOR TO HEAVEN... Produced at the Paramount Studios in Astoria, N.Y., this unusual and fascinating story starts with the kids in the graduating class of a little Ohio school going out to follow their ambitions. Ten years later they meet again: an itinerant lawyer, a night club dancer, a disgraced ship's captain, a bank president, a fugitive from the death house. They would seem to form the basis for an absorbing story, especially when acted by a cast including Wallace Ford, Patricia Ellis, Stuart Erwin, Bert Freedman, Aline MacMahon, Van Heflin and Kent Smith. It was produced and directed by William Howard for Paramount release. They say this yarn is based largely on true experiences in Bill Howard's own life!
What the Newspaper Critics Say

WUTHERING HEIGHTS
(United Artists)

"... Goldwyn at his best ... A strong and somber film ... Directed magnificently ... One of the most distinguished pictures of the year ... Flawless supporting cast ... "
- Nugent, N. Y. TIMES

"... A fine film and a marvelously translated literary classic ... Honesty and first-rate craftsmanship have gone into 'Wuthering Heights' and the result is a distinguished and engrossing screen tragedy ... "
- Barnes, N. Y. HERALD TRIBUNE

"... Unlike anything you are accustomed to seeing on the screen, its very tragedy, its fierce ness and savageness have great power and beauty that will hold you from beginning to end ... "
- Boehnel, N. Y. WORLD-TELEGRAM

"... Remarkable piece of work ... Most distinguished film 1939 has brought forth ... Tragic love story of rare emotional strength ... Excellent ... "
- Winsten, N. Y. POST

"... Moving and compelling ... In no sense of the word an ordinary movie ... "
- G. G., PHILA. LEDGER

THE HARDYS RIDE HIGH
(M-G-M)

"... Sheer delight from beginning to end ... Perfect blend of story, acting and direction ... Grand chucklesome, heartwarming entertainment ... One of the best of the lot ... Don't miss it ... "
- Boehnel, N. Y. WORLD-TELEGRAM

"... As hilariously funny and as appealing as the earlier vehicles ... Mickey Rooney again comes through with a real trouper's job ... "
- Thirer, N. Y. POST

"... As enjoyable and as well produced as the majority of its predecessors ... "
- R. W. D., N. Y. HERALD TRIBUNE

DODGE CITY
(Warner Bros.)

"... Colorful and exciting saga of a wide-open frontier town, directed with a flourish and performed in the broadest accents of the conventional horse opera ... Staged spectacularly ... "
- Barnes, N. Y. HERALD TRIBUNE

"... Wild, wooly melodrama, but dull and reminiscent ... "
- Boehnel, N. Y. WORLD-TELEGRAM

"... Michael Curtiz's direction has been flawless, but as a whole it has failed to fuse his film into anything approaching dramatic unity ... Merely on exciting thriller ... "
- Nugent, N. Y. TIMES

"... The action of an old Western, done with loving remembrance of ancient detail, assures excitement ... "
- Winsten, N. Y. POST

"... A tramping, stamping action thriller ... "
- Finn, PHILA. RECORD

BROADWAY SERENADE
(M-G-M)

"... Miss MacDonald sings generously through it all and tries to compensate in wardrobe and hairdo for the lack of variety in the script ... "
- Nugent, N. Y. TIMES

"... Two-thirds of the film is trite and pedestrian ... Musical comedy sequences are brilliantly and colorfully staged ... "
- R. W. D., N. Y. HERALD TRIBUNE

"... Pretty feeble and stereotyped entertainment ... "
- Boehnel, N. Y. WORLD-TELEGRAM

"... Music and performances lift the picture above the 'B' level, but over-production tends to smoother enjoyment ... "
- Winsten, N. Y. POST

"... Pictorially it is a lavish feast ... Dramatically it is long and often tedious ... Mr. Ayers steals the show with his sound acting ... "
- Marsh, CLEVELAND PLAIN DEALER

MIDNIGHT
(Paramount)

"... Comes out a winner with more than its share of hilarious situations ... Moves at a lively pace ... "
- Hussey, N. Y. POST

PRISON WITHOUT BARS
(United Artists)

"... Solid workmanlike virtues, for which Mr. Korda must be given credit ... Another prison picture ... Nugent, N. Y. TIMES

"... Film sustains a mood of excitement by narrowing the scene within the reformatory walls and keeping attention focused on the plot of the unregenerate inmates against the authorities ... "
- J. P., N. Y. HERALD TRIBUNE

"... Strong dramatic story ... Unusual adult entertainment ... "
- Marsh, CLEVELAND PLAIN DEALER

"... There's an imported flavor to the playing and a greater restraint in the melodramatics ... An old story is told in a slightly different and refreshing idiom ... "
- Murdock, PHILA. LEDGER

"... Although a commendable job, lacks the novelty; and more important, the emotional punch ... "
- Finn, PHILA. RECORD

THE FLYING IRISHMAN
(RKO-Radio)

"... Unpretentious and simple, with Douglas Corrigan portraying himself in a credible manner ... "
- R. W. D., N. Y. HERALD TRIBUNE

"... Has the charm of something out of Horatio Alger ... It may be a freak picture, but it's Corrigan's story ... "
- Nugent, N. Y. TIMES

"... RKO-Radio has done a surprisingly honest and effective job of Douglas Corrigan's screen biography ... Wrong Way Corrigan probably is the worst actor in screen history—and, by the same token, one of the most sympathetic ... Is no world-beater, but for what it is, rates applause ... "
- Finn, PHILA. RECORD

ON TRIAL
(Warner Bros.)

"... Considering its vintage and the fact that it has been screened twice before, it stands up rather well ... "
- Nugent, N. Y. TIMES

"... Courtroom scenes sufficiently tense, while the flashbacks keep the film from becoming monotonous ... Well-played roles ... "
- A. B., PHILA. RECORD

"... Holds up well ... John Litel does an admirable piece of restrained acting in his portrayal of the man on trial ... "
- C. D. C., WASH. TIMES HERALD

WITHIN THE LAW
(M-G-M)

"... Modern adaptation gives it a new lease and some fresh dramatic power ... "
- Marsh, CLEVELAND PLAIN DEALER

"... Something old done up again with new trimmings ... "
- R. W. D., N. Y. HERALD TRIBUNE

"... Although it cracks inevitably under its venerable message, manages to make its story plausible ... Has a definite appeal ... "
- Elsie Finn, PHILA. RECORD

WOMEN IN THE WIND
(Warner Bros.)

"... So simple and it is made so fast that everyone-exudes a feeling of let's-get-it-over-with ... "
- Winsten, N. Y. POST

"... An innocuous little affair, made in the image of 'Tailspin' gets a lift from its competent cast ... "
- Finn, PHILA. RECORD

"... The annual transcontinental race for the women flyers, with Kay Francis as the girl who simply has to win the race to get money for her brother's operation ... Everything happens according to formula ... "
- Nugent, N. Y. TIMES
SHORT SUBJECTS
FROM PHILLY
By "Jaywalker"

Some local indies are already burning about the early season selling terms a couple of the majors are asking, and these exhibs are demanding that the new Allied unit call a mass meeting, proclaim same sort of a strike or boycott against the offenders. Unless he has changed his tactics, SID SAMUELSON will not favor any open ballot aimed at a major or two. His policy has always been to lay hard facts before the exhibs quietly and tell them to use their own judgment. In that entirely legitimate way, Samuelson has brought about some of the most effective "strikes" against filmcos with onerous sales terms. Those who know his methods know that the local Allied leader will permit less abuses to be practiced here than in similar places. A VINE was in town for several days after officiating at Republic's Eastern regional sales meeting in N. Y. . . . SID STANLEY will have no less than three (3) strip "artistes" at Fays next week! . . . WM. C. HUNT'S Casino, largest theatre in Wildwood, was destroyed by fire, which also damaged his Blaker . . . . Overtures for "cooperation" between the Allied unit and UMPTO are being made by B. M. (PIPER) ANDREWS of the latter group . . . . Unless differences between Warners and the musicians can be straightened out, vaudeville will leave the Fox and will return to the Earle on May 5th for a five week period, which represents the time the Fox orchestra is supposed to be off on vacation. Vaude would then return to the Fox and the Earle and would get the Palace's three-hour show policy (greater capacity). The latter house would get second run features again. Warners recently cut the pay of the Earle musicians on claim that they comprise "avanture" orchestra. A treat of a call-out in all WB houses and the studio is said to have brought orders from N. Y. to reestablish the old pay . . . . 51 PERLSWEIG from Monogram to Universal. Moe SHERMAN replaced him at Mono. Both handle Scranton territory . . . . SALLY FISHER is now sec'y of the Allied office here. She was formerly with the N. J. unit . . . . The Shubert has been acquired for five years by JULES HORNIG, treasurer for IZZY HIRST. Hulse will reopen with burlesque in fall . . . . WPA Theatre back into the Walnut when Joash shows leave . . . . IRVING PHILLIPS won't it known brother MERRYN because no connection with the Park, Allentown . . . . HARRY SLATKO is triple-featureing at the Douglas! In addition to the three features, he runs two serials on Mondays and Tuesdays . . . . MRS. JOSEPH FORTE, wife of local exhibitor, died . . . . A theatre diversion is in the Penna. Legislature, sponsored by the Western Pa. unit . . . . JOHN GOLDEN"S "Murphy On The Elsinore" goes into the Palace the 28th . . . . Monogram's "Streets of New York" into the Stanton the 29th . . . . UMPTO will hold a luncheon-meeting Thursday (27th) to discuss the Trade Code . . . . The Universal and Republic sales staffs, headed by GEORGE SCHWARTZ and MAX GILLIS, attended sales conventions last week.

FROM BOSTON
By Barclay

ARTHUR K. HOWARD, Ind. Ex. biz mgr., rung in the bridge championship of Wellesley . . . . JOE DIPEZA, publicist for Loew's Inc., has been in a critical condition with throat hemorrhages . . . . EDWARD ANSIN of Interstate continues an invalid roll . . . . HERMAN RIEMIN has appointed EUGENE KEENAN, the Republic's p.a. in New England . . . . SAM KURSON of Graphic is back from Hollywood . . . . MAX MAGOVSKY, JACK MARTIN, and MICHAEL GORFINKLE are whamping it up for the office of president of the exchange union . . . . June wedding bells for HARRY PEARL-SWIG of MGM . . . . ROY HEFFNER of Bank Night has about a dozen royalty collection suits on the Maine docket . . . . ALEXANDER SLOCUM, Alexander Film Services, continues roll, with bass HARRY SNYDER covering in Maine . . . . JAMES DARBY is now managing the Narwalk in the Connecticut city, M & P having unleased the local Beacon . . . . L. R. BARRY, manager for E. M. LOEW in Springfield, is a newie . . . . MARCEL MEKELBURG is about to open an auto theatre in Milford, Conn. . . . New trustees of the Friars Club are ED ANSIN, NATE FURST, STEVE BROIDY, and MORRIS PUZZNER . . . . IRVING ANSCHEN will make it "Mrs. HELEN (HOOKAH) ANSCHEN" this fall. She's with M & P, he with MAURICE MASTER . . . . Federal District Court declined to toss out a $100,000 monopoly suit against GEORGE S. RYAN has filed against Graphic and major distributors for exhibitor KEN GORHAM of Middlebury, Vt. The Graphic Theatre circuit, a large independent, is not a member of Allied . . . . Now MRS. GEORGE (Ness booker) RICHARDSON is the former RUTH JACOBS . . . . WALT BERGANTI has quit the equipment biz for the eating racket . . . . BILL (RED booker) CUDsy has been informed by Mrs. ditta that they have decided to name their latest, MARGUERITA ANN. JIM SHEERAN, state censor, is handling tickets for the annual New York cruise of the Matin Picture Post of American Legion. . . . An auto theatre site, with license attached, is on the Natick landscape . . . . The Independent Exhibitor's office kept in close contact with NATHAN YAMINS . . . . A mystery is Neely Bill in Washington . . . . HARRY SEGAL is now at 50 Melrose Street . . . . HERMAN BAMBINGER, Leon's brother, has been publicizing "the Castle's" locally . . . . Biggest recent draw here has been "Dodge City" . . . . NATE GOLDSTEIN at Western Massachusetts Theatres had a dispute with a garageman, and the latter was fined $100 for assault . . . . It's now the Massehead Theatre at Greenville, where the trout are biting. BILL SOMEROBY, LOUIS GORDON, TED FLEISHER, LOUIS KLEBENOV, and HARRY ROGOVIN compose the new Friar's Club nominating committee. They replace JOSEPH CIPRE BEN STEIN, BILL MUNICUSSO, MAUREY GREEN, and JOE COHEN . . . . SADIE COLENSIGH of MGM is an engaged gal . . . . DICK RUBIN is air conditioning the State in Saugus . . . . GEORGE S. RYAN, in the MORSE and ROTHENBERG monopoly case, asked DAVID (Loew's, Inc., treasurer) BERNSTEIN, "Is there a practice in the industry known as protection?" Came back B., "Do you mean clearance?" Said R., "Do you know what that term 'protection' means?" I didn't see it," said BERNSTEIN. "Well, have you heard of it?" asked RYAN. "Protection of what?" said BERNSTEIN. He told the indie attorney that he had been an executive officer of Loew's, Inc. "Since its inception, 1919"; so he should know.
HOTEL IMPERIAL ... Paramount believes it has a potential box office bet in Isa Miranda, one of Europe's outstanding beauties and dramatic actresses, who makes her screen debut in this picture. As a build-up the producers have thrown all their resources behind this venture and lavished her with an extravaganza. HOTEL IMPERIAL is a story Russia and Austria during the struggle for possession of a tiny town in Galicia in the winter of 1916. Miss Miranda plays a mysterious woman who seeks vengeance against an unknown man and finds a strange love with the man she should hate. Ray Milland plays opposite the blonde star, while Gene Lockhart, Reginald Owen, J. Carroll Naish, Curt Bois, Betty Compson and the Don Cossack Chorus are prominent in the huge supporting cast.

MISSING DAUGHTERS ...... For each racketeer leader there is always a nemesis, according to movie formula. Sometimes it’s a lawyer, or the police, or even a truck driver, but more often it’s a representative of the Fourth Estate. This picture follows the latter pattern. Columbia presents a yarn of a brutal, unscrupulous gangster running a hostess racket, and woe to her who rebels or talks. Richard Arlen portrays the intrepid reporter who, with the aid of Rochelle Hudson, eventually wipes out the illicit traffic, but not until he almost loses his life in the attempt. The supporting cast includes Isabel Jewell, Marian Marsh, and Don Beddoe.
AMERICA'S FAVORITE COMIC STRIP IS IN THE MOVIES!

TAILSPIN TOMMY
IN MYSTERY PLANE

WITH JOHN TRENT
MARJORIE REYNOLDS • MILBURN STONE
A MONOGRAM PICTURE

"Series takes off and zooms to entertainment levels which score a direct hit for this initialer and presages same for successors. Plenty of punch for adult action fans." BOX OFFICE.

"Bids fair to create a vogue... concentrates on action and suspense... one of the most novel climaxes seen on the screen in years." MOTION PICTURE HERALD.

"Gets off to flying start... will please fans of all ages." FILM DAILY.

"Packs a wallop that will pave smooth path for those to follow... Action and suspense a-plenty, excellent production values." DAILY VARIETY.

"Should become Monogram's top grossers, as exploitation possibilities are unlimited." HOLLYWOOD REPORTER.

"Realistic, fast-moving, wholesome picture... a cinch to please thousands of youngsters." JIMMIE FIDLER.

Produced by PAUL MALVERN
Directed by GEORGE WAGGNER
Screenplay by PAUL SCHOFIELD and JOSEPH WEST
Original story by HAL FORREST
PRE-RACE TIPS

Another film selling season is just around the corner and the exhibitors are steeling themselves to withstand the barrage of cold facts and fanciful promises that will be thrown at them by the salesmen. The companies that clicked during '38-'39 are naturally boasting and holding up to view their past records. Those who failed prefer to speak only of the future.

Unfortunately, there is no formula for success in film production as Hollywood engages in it. The successful company of last season may be the flop of this, and vice versa. There is no assurance that the winner of '39 will continue to click in '40. Yet, it cannot be denied that the safest gambles are those companies which delivered in the past.

To use a horse-player's expression, we are going to "tou" you on the 1939-40 race for film production honors. Our selections are made largely on the basis of "tips" inasmuch as the "form" data on all of the studios is not yet available. This is the way they shape up at this writing:

COLUMBIA—There seems to be a gleam of hope piercing the black clouds that have hung so low over this company this past season. The signing of several prominent directors and the purchase of outstanding story properties serve as indications that this outfit will not rely on the one or two Capra pictures to sell its whole product.

GRAND NATIONAL—Remains an unknown quantity until the financial problems are worked out (see Studio Size-Ups in this issue).

M-G-M—Cannot continue to rely solely on its star names and elaborate productions. There must be a strengthening and revitalizing of the story department if its top position is to be maintained.

MONOGRAM—Has no illusion of grandeur, and will probably continue to do a very efficient job in its field. On low budgets, delivered three or four very good grossers last season. Will do at least as well during '39-'40.

PARAMOUNT—Plans sixty features, which is cause for concern. Are not fifty-two too much for any one studio? This must remain a big question mark among the majors.

RKO-RADIO—After years of being down, this outfit may finally rise among the leaders next season. George Schaefer's unit plan of production might be just the thing to put it over (see Studio Size-Ups comment).

REPUBLIC—One "Man of Conquest" does not make a major, but the product of this company has improved steadily from its inception. It will continue to grow gradually.

20th CENTURY-FOX—Spottiest producer in the business. Its big one were very good and its quickies, awful. However, Zanuck seems to be preparing to put his shoulder to the wheel for '39-'40. Look for a good season.

UNITED ARTISTS—The loss of Goldwyn (if it happens) will be severely felt. Some inferior producers are creeping in and the general quality of the product will suffer.

UNIVERSAL—Very cleverly managed organization. It just began to get on its feet this season. More boxoffice names have been signed for '39-'40. Real improvement should be seen here.

WARNERS—Clicked sensationaly this year. Has the most aggressive and progressive studio personnel of any company. If overconfidence and self-satisfaction don't set in, '39-'40 should be another great year.

This is the "line" on the entries. As the race comes closer, we will present more dope based on form, and there may be some revisions in our predictions.
Confessions of a Nazi Spy

Sensation of sensations at N.Y. Strand!
The nation's sensation this week!

It was Warner Bros. American duty to make it
...It's your American privilege to show it!

(And make a mintful of dough! It's a wallop ing pre-release holdover already!)

Starring
Edward G. Robinson

With
Francis Lederer
George Sanders · Paul Lukas · Henry O'Neill

Directed by
Anatole Litvak

Screen Play by Milton Krims and John Wexley
Based on materials gathered by Leon G. Turro,
ace G-Men · A First National Picture
GOVERNMENT STRIKES BLOW AT CHAINS

By FB's Capitol Staff Correspondent

The United States Government gave stern indication last Saturday that it seriously intends to smash all vestiges of whatever film and theatre monopoly exists in this country.

The sudden action of the Justice Department last week in instituting another equity suit against the major companies and a large Southwestern chain was more or less of a surprise, but the next move of the Justice Department in the same direction won't catch anybody napping because Frank Murphy's legal lights have now openly indicated that other chains throughout the country are in for court action on the same charges of monopoly and strangulation of interstate trade.

The Government's action in the new equity case is directed at the major companies and the Griffith Chain which embraces Griffith Amusement Company, operating in Oklahoma and Texas; Consolidated Theatres, Inc., operating in the same states; R. E. Griffith Theatre, Inc., which runs theatres in Texas and New Mexico, and Westex Theatres, Inc., which operates also in Texas and New Mexico.

The film companies charged are Paramount Pictures, Inc.; Metro-Goldwyn-Mayer Distributing Corporation of Texas; Loew's, Inc.; RKO Radio Pictures, Inc.; Vitagraph, Inc.; Universal Film Exchanges, Inc.; Twentieth Century-Fox Film Corporation of Texas; Twentieth Century-Fox Film Corporation; United Artists Corporation; and Columbia Pictures Corporation.

Primarily, the Justice Department points out, the suit "is an essential complement to the pending equity suit in New York against the major motion picture producers and distributors."

This would appear to end all chances, however slim they may have been, of a consent decree in the New York suit. We can now look for a fight to the finish between the industry and the Justice Department over the questions involved.

The aim of the Oklahoma suit, according to the Justice authorities, is to divest the major producers of ownership and control of the motion picture theatres which exhibit their products. The principal grounds on which that action is based are: (1) Independently owned theatres are being driven out of business; (2) the construction and operation of new theatres is handicapped because any new enterprise is subject to the arbitrary control of a present existing monopoly; (3) new or independent enterprise in the production of pictures is handicapped in the same way, because the existing combination substantially controls the most important theatre outlets on a national-wide scale; (4) independently owned theatres are so narrowly limited in the choice of films that they cannot suit the particular tastes of their communities.

In a public statement on the reason for the action the Justice Department states: "These objectives cannot be attained so long as there exist chains of theatres exercising monopoly power in various sections of the country, even if the affiliation between such chains and the major companies is broken. If the major producers are deprived of control over local theatres, they must have for themselves a competitive market of truly independent theatres in which to distribute their product. They must not be at the mercy of local monopolies which control the market in particular areas. To leave the chain theatres in control of the market after divestiture by the major companies would be simply to substitute a number of local monopolies for the national monopoly which is now charged to exist. Such control would be equally disastrous to independent theatre owners."

Thus, we have the situation where local chain operators, who once hailed the Justice Department's action in cracking down on the distributors, are in pretty much the same boat. Off-the-record Justice opinion is that no chain of any size can feel that it is beyond court action. Just where the Government lawyers will draw the line and say, "this local group of theatres is all right, but this one is stifling competition in that area," is unknown but what is known is that large independent chain operators may be buying aspirin in huge quantities before the Justice Department is through.

"This proceeding, aimed against local monopolies, has the same general purpose as the suit in New York which is aimed against national monopoly," the Department states. "These theatres are able to make blanket contracts for all the desirable pictures without competing with local independent exhibitors."

"This action seeks, among other things, to break the monopoly combinations in the areas in which they operate. In order to effectuate this object a dissolution of the larger chains may be necessary. Accordingly this suit asks that these defendants be dissolved and their properties re-arranged under several separate and independent corporations in such a manner as to create competitive conditions and prevent further violations of the Sherman Act," the Justice Department declares.

The complaint also asks for injunctive relief directing that the alleged practices which resulted in this monopoly control and its oppressive exercise be enjoined. An injunction is asked restraining the defendants from jointly and collectively negotiating contracts with the major distributors for the licensing of feature pictures. It also seeks to enjoin the producers from seeking to license pictures except on a local, competitive basis. Finally it asks an injunction against the acquisition of additional theatres or financial interest therein by the defendant chains.

An inspection of the formal complaint in the Oklahoma case reveals the Justice Department is charging the defendants with combining to restrain trade and monopolize first and second run exhibition in towns where the chain has theatres. Violation of Sections 1 and 2 of the Sherman Act is charged. The complaint states "said exhibitors have refrained from competing with each other in the acquisition and operation of motion picture theatres in said towns pursuant to express or implied agreements to allocate said territory between them."

Other violations alleged are that exhibitors and distributors have contracted for all features required for exhibition in advance of production and distribution, before the same features have been offered to other exhibitors; exhibitor-defendants have combined to compel distributors to give exclusive privilege of selecting features before independent exhibitors and exclusive privilege of receiving clearance on such pictures over competing theatres. The result has been that such action has prevented the independents from obtaining enough first-run pictures to operate houses successfully; forced independents to maintain higher admission prices than warranted by quality of pictures offered, prevented independents from showing features with first-run clearance in said towns; prevented independents from exhibiting features released by distributor-defendants with second-run clearance in towns where defendant-exhibitors operate one or more second-run houses, and forced competing exhibitors to play all of said feature pictures that they were permitted to license at such admission prices and after the lapse of such periods of time as the defendant-exhibitors and defendant-distributors agreed upon as sufficient to prevent said competing exhibitors from attracting patronage away from the defendant chains.

Already the statements and counter-statements are beginning to fly back and forth. Abram F. Myers, General Counsel of Allied, hails the Justice suit as being "second in importance only to the omnibus proceeding" against the major distributors in New York. Myers states that the new suit "furnishes an effective answer to the propaganda being circulated to the effect that theatre divestiture and enactment of the Neely Bill will expose independent exhibitors to the ruthless competition of allegedly independent chains."

On the other side it is reported that the major companies have united in a move to defeat the Government's action and will consolidate resources to co-operate with the Griffith chain to fight the action through.
ALLIED TO POLL ON CODE

In the hope of settling the most question of whether the majority of independent exhibitors accept or reject the major distributors' trade reform code, Allied States Association will invite all American and film executives to attend the National Allied convention in Minneapolis on June 13-14-15 for open discussion on the issue, after which every independent exhibitor, regardless of organization affiliation, will be asked to vote for or against the code.

A statement issued by President H. A. Cole of Allied declared that the distributors claim an overwhelming majority of exhibitors favor the proposed trade practice plan, while Allied leaders counter with the opinion that few, if any, independents are agreeable to accept it. "Nothing up to the present time," Cole says, "has been done to settle these controversial statements."

To settle this argument "once and for all," the Allied president states that "one entire session (of the convention) will be set aside to discuss, pro and con, the merits and demerits of the proposed Trade Practice Reforms. Members of the Negotiating Committees, both producer and exhibitor, will be invited to participate in these discussions. Producers will be given an opportunity to enlighten all exhibitors present and the world in general as to why they think the Trade Practice Proposals should be accepted. Others who do not like these Proposals in their present form will be given ample opportunity to argue the matter. After the whole thing has been thoroughly aired by both sides, a vote will be taken by all those present who can qualify as independent theatre owners."

Allied, always priding itself on its democratic procedure, has taken the most direct way in answering the debatable question of where the majority of independent exhibitors stand on the code as drawn by the majors. Indications are already clear that this move will receive a hearty response from other factors in the trade. Harry Brandt, president of New York's I.T.O., has offered to send a delegation to the Allied convention. Other regional exhibitor groups are advising Cole that they will be represented. With a large turnout of film executives assured, this year's confab should develop into the most constructive intra-branch trade affair in many years.

Meanwhile, in a recent Allied bulletin, Abram F. Myers appealed to the majors to adopt "a broader vision and a more liberal policy" in dealing with industry problems. This was in connection with the General Counsel's analysis of the anti-trust suits filed last week by the Government against the four corporations comprising the Griffith Circuit. (Details on Page 31)

Myers expressed the hope that the distributors will revise the trade practice code before the Allied convention gets under way. "It is hoped that the exhibitors will then have a more liberal, at least a complete, program to consider," the bulletin declared.

MORE CONVENTIONS

As the hectic film selling days approach, the equally hectic sales convention season blows full blast. Columbia, United Artists and Monogram salesmen are either convention bound or in the throes of hearing their executives extol the "stupendous" plans each company has for the new season.

COLUMBIA: The first of three regional sales meetings gets under way in Atlantic City, Monday (8th). At that time the number of pictures scheduled for the 1939-40 season will be announced for the first time. Reliable sources say that the quantity of the Columbia program will be the same as this current season: forty or forty-one features, sixteen westerns and four serials—the quality is generally expected to be much improved.

An outstanding part of the short subject program from this outfit will be a series of six one-reelers titled "Fools Who Made History," a group of biographies.

UNITED ARTISTS: As this organization convenes in Los Angeles on the 8th, chief interest centers around Sam Goldwyn. Will he patch up his differences with the company or go thru with his suit to break the contract which now binds him?

Apparently sensing that this question will affect the decisions of many exhibitors contemplating deals with U.A., stress is being laid in pre-convention announcements on the enlarged role David O. Selznick will play in future U.A. production. Selznick, one of the industry's most consistent money-picture producers, is regarded as an antidote for the Goldwyn poisoning which threatens the company.

The 1939-40 program is expected to consist of thirty to thirty-two features from this list of producers, in addition to Selznick: Goldwyn (?), Alexander Korda, Walter Wanger, Edward Small, Hal Roach, Ernest Lubitsch, Sol Lesser, David Loew, Charles Chaplin and Douglas Fairbanks, Sr. The latter two are indefinite figures, whose names appear annually on U.A. schedules—and seldom deliver.

MONOGRAM: The Monogram confab opens in Chicago as we go to press and last minute word brings the news that the program will consist of thirty features (an increase of four over last season), sixteen new westerns and eight reissue westerns.

Among the outstanding features planned by this fast-growing independent company are "Rip Van Winkle", "Oliver Twist" and "Queen of the Yukon", the Jack London story. Boris Karloff will appear in four more "Mr. Wong" films; John Trent in four "Talispin Tommy" features. Jack Randall and John Wayne will appear in President W. Ray Johnston.

"Continue to look to Monogram for superior product," declared president W. Ray Johnston.

PARAMOUNT: Meanwhile, although its sales convention does not start until June 8th, Paramount burst forth with an announcement that it will increase its '39-'40 output to sixty pictures, instead of the fifty-two scheduled for this season.

ILLINOIS MAY OUTLAW DUALS

Chicago has been the scene of a prodigious and extended struggle with the double feature problem. Independent exhibitors, arguing that the large Balaban & Katz chain consumes practically all the product by dual billing in all its theatres, have fought to have the practice discontinued—without success.

Now the indies have taken their fight into the state Legislature. A measure has been introduced, and is regarded as having a fair chance for passage, to outlaw duals throughout Illinois.

U. S. SUIT ADVANCES

The Federal Government's anti-trust suit against the majors in New York District Court advanced another step last week when the Department of Justice filed its bill of particulars, outlining in a general way the specific reasons for the action.

The Government attorneys artfully dodged the request that they give names and exact cases to back up its various charges against the filmcos. This amputation they intend to withhold for the trial, which now seems certain to come up by early fall.
'CONFESSIONS OF A NAZI SPY' SHOULD DO SOCKO BUSINESS

Rates • • • in first run spots; less in subsequent runs

Warner Bros.
102 Minutes

Directed by Anatole Litvak

A compelling pictorial indictment of Nazi spy activities in America, this widely-heralded film is an exploitation natural that should do sensational business everywhere. Its timeliness and the fact that it will create controversy in many spots will whip up interest and attract many who are not confirmed picturegoers. Hitting must be expected during early portions of the film and the finale will occasion spontaneous applause.

From the strict entertainment viewpoint, this is an exciting spy yarn. However, it is also powerful film fare with an authenticity that transcends fiction. Much of the footage is devoted to newsreel shots and a narrator fills in time lapses after the fashion of March of Time.

CONFESSIONS OF A NAZI SPY was inspired by Leon Turro's revelations which followed the recent Nazi spy trial in New York. The plot follows, in a general way, the newspaper stories of the growth of the spy ring here and the final arrest and conviction of several of its leading members. The continuity is necessarily disjointed and the interest is divided between several of the leading enemy agents.

Each of the actors selected to portray these ring members make their characters live and breathe. This is more remarkable because the roles are entirely unsympathetic and alien to the players' nationalities.

Especially noteworthy are Francis Lederer as Schneider, an army deserter whose egotism and craving for power leads him into the espionage service, and Paul Lukas as Dr. Kassel, leader of the German-America Bund. George Sanders as Schlager, head of the American branch of Nazi activities, and Dorothy Tree as Hilde, whose position as hairdresser on a German boat is a blind for her espionage work are likewise excellent. Sanders is English and Miss Tree, an American, but in appearance and accent they realistically portray Germans.

Edward G. Robinson capably handles the rather static role of the Federal Bureau of Investigation agent who gets a confession from Schneider and then closes in the web on the others. Robinson's name value will help the film.

Lyo Lys, Warner's beautiful blonde discovery, is almost lost in the shuffle. Others who do good work are Henry O'Neill, who delivers a stirring plea for Americanism, George Stafford and Sig Ruman. The unnamed actor who impersonates Goebbels is also worthy of mention. Warners deserve high praise for their courage in making this powerful documentary film.

AD TIPS: Tremendous letters highlighted against huge swastikas should cover your theatre front. Contact organized social and patriotic groups to boost the picture. As in the New York campaign, no stills should be used. Impress the fact that this is a TRUE story.

LEYENDECKER

'BOY'S REFORMATORY' AVERAGE DARRO ACTION MELLER

Rates • • for action spots

Manogram
60 Minutes

Directed by Howard Bretherton

This is an action-packed variation of the Fagan theme, with orphan Frankie Darro taking a rap for the son of the woman who raised him—and aiding the law to round-up the gang in an automoble chase and gun shooting climax.

It will do okeh where Darro has a following and they go for plenty of action and romance doesn't count. There just isn't a drop of romance in this entire sixty minutes.

Howard Bretherton, the director, gets a nod for nice direction, particularly the reformatory staff and the chase business with cars careening at dizzy speeds.

On the acting side Darro is just Darro. Grant Withers, as the reformatory doc who has a soft spot in his heart, tops the rest and turns in a nice performance. The tough kids are okeh, as is Ben Welden in the role of the modern maker of youthful crooks.

It's a passable release for the action spots.

PIX

'THE HARDYS RIDE HIGH' BELOW OTHERS IN THE SERIES

Rates • • • generally

MGM
80 Minutes

Directed by George B. Seitz

Not that it is bad, by any means, but its latest in the Hardy Family series is below the high standard set by the previous two pictures in this series. Mickey Rooney brings down the house on a number of occasions with his antics. The fault is, as a matter of fact, that THE HARDYS RIDE HIGH relies a bit too much on the ebullient Mickey and misses out somewhat on that sentimental quality that made the other Hardy films such entertainment golds. This one will ride along on the tremendous popularity of the family name to garner very good grosses everywhere.

This time Judge Hardy is advised that he is probably the heir to two million dollars, and he needs only go to Detroit to prove his right to the fortune. Of course, the entire family goes along and occupies the palatial home of the deceased relative. John King, a step-son, is the other claimant to the fortune. Mickey, full blown with his importance as a millionaire playboy, very narrowly escapes becoming involved with King's show girl friend. Aunt Milly falls in love, only to find her boy friend hopes to sell her a piece of his real estate. Sister Marian buys a dress for $280. Finally the Judge learns that he is not entitled to the fortune and, although tempted to keep his discovery secret, realizes that he would never enjoy the money.

The cast is up to par and the direction of George B. Seitz average.

BARTON

More Reviews on Page 6
'BLIND ALLEY' ENGROSSING AND UNUSUAL CRIME DRAMA

Rates * + or better where exploited

Columbia
68 Minutes

Chester Morris, Ralph Bellamy, Ann Dvorak, Joan Perry, Melville Cooper, Rose Stradner, John Eldridge, Ann Doran, Marc Lawrence, Stanley Brown, Scotty Beckett, Milburn Stone, Marie Blake.

Directed By Charles Vidor

Here is something "different" in crime pictures. The principal story element concerns a psychiatrist's analysis of a gang killer's homicidal tendencies. While this may sound awfully high-brow, it is actually suspenseful and exciting film for popular consumption. Action fans will find plenty to hold their attention as the killer is broken down by the shrewd doctor. There is also considerable gun play. Class audiences will enjoy the intelligent dialogue and the manner in which the gangster's murder-provoking dream is analyzed. 'BLIND ALLEY' can be exploited to bring very good grosses.

When his summer home is invaded and seized by gangster Chester Morris and his mob as a hide-out, Psychiatrist Ralph Bellamy proceeds to psychoanalyze Morris. He traces the nightmare to the latter's murder of his own father. As the police surround the house, Bellamy warns Morris that in the future every man he attempts to kill will take on the visage of his dead father. Morris makes a break, but as he raises his gun to fire at a cop, he imagines it is his own father, drops his weapon and is shot down. Joan Perry, Melville Cooper, and John Eldridge compose a triangle ironically thrown together for a showdown when the gangster takes over the house.

Bellamy is outstanding as the doctor. His is a restrained, effective, and intelligent portrayal. Morris is also excellent as the ruthless killer. Ann Dvorak as the gunman's moll, and Rose Stradner as Bellamy's wife, turn in flawless performances. The support is good.

Charles Vidor's direction is a fine piece of work. He maintains interest from start to finish and illustrates the dream by a clever photographic device.

AD TIPS: Sell this as one of the most unusual pictures ever made. Action houses should stress the gangster angle. Better class locations can feature the psychological angle.

PIX

'MOST LIFE' STRONG WOMAN'S DRAMA

Rates * + for class houses; good neighborhood dualler

- Hollywood Production

Paramount Release (Olin Productions)
90 Minutes


Directed by Paul Czinner

STOLEN LIFE is a noteworthy addition to the ranks of splendid British importations exhibited in this country during recent months. This carefully produced film has been artfully acted and directed, emerging as first rate entertainment with a popular flavor not usually associated with this type of picture. The story is somewhat unbelievable, but at least it is blessed with novelty and strong dramatic conflict. It offers Elizabeth Bergner as an acting holiday—two roles—each of which she carries off with distinction. This is a natural for the first run and arty houses. Exploitation will be needed to sell the film in the smaller locations. Here the love story is bound to attract women. Emphasis on this phase will bring the enterprising exhibitor satisfactory returns. Action house grosses will be negligible.

Miss Bergner plays twin sisters, Sylvina and Martina. Sylvina is a flirtatious young girl who quite callously steals Martina's man, Michael Redgrave, and marries him. Redgrave is an explorer whose work takes him away for long periods of time. During one of these absences while the sisters are sailing, their boat upsets and Sylvina is drowned. Upon Martina's recovery from the shock of the experience, she is mistaken for her married sister. To enjoy the love of Redgrave she decides to continue the deception. The result is a blend of rather unusual comedy and drama. Ultimately there is no alternative but to reveal herself as Martina to Redgrave. Then she discovers he has loved her all the time.

Redgrave is admirable, heading a supporting cast of such competent players as Wilfred Lawson, Mabel Terry Lewis, Richard Ainsley and Kenneth Buckley.

Paul Czinner accomplished a commendable job in his dual capacity of producer-director. The story moves along effortlessly and has been cleverly knit together by his compact direction.

AD TIPS: Sell Bergner in a story of mixed gaiety and drama.

'HANNA' (Hollywood)

'RETURN OF THE CISCO KID' MILDLY AMUSING WESTERN

Rates * + for neighborhood duals and action houses

20th Century-Fox
70 Minutes


Directed by Herbert I. Leeds

For the third time O. Henry's lovable bandit rides across the screen and the result is a colorful and fairly amusing western. With Warner Baxter re-creating the role, the film will please generally and do better than average in action spots.

There is nothing of epic proportions in THE RETURN OF THE CISCO KID. The desert wastes of Arizona have been strikingly photographed, but the story is rather thin and completely implausible. However, it is happily and generously sprinkled with quantity humorous dialogue.

At the beginning we see The Kid facing a Mexican firing squad, but he immediately rises from the dead with the help of his henchmen, who inserted blanks in the guns. On his return to Arizona he becomes interested in the case of a pretty miss and her garulous grand-father, who are being swindled out of their ranch by a villainous sheriff. Cisco believes he has found true love at last but, after stealing $100,000 from the sheriff's own bank to pay for the girl's form, he finds she loves another. Heartbroken, at first, he soon recovers and starts back to Mexico and a former inamorata.

With a twinkle in his eye and a swagger to his walk, Baxter again gives an outstanding performance as the Cisco Kid. Giving him a run for the comedy honors is Cesar Romero as a lazy brigand who hates to reform—a gem of a characterization. Henry Hull overacts amusingly as the bibulous Southern colonel and Soledad Jimenez and Chris Pin-Martín, who played in the original "Cisco Kid" are authentic Mexican types. Lynn Bari and Kane Richmond make an attractive romantic duo.

Director Herbert Leeds handled everything lightly.

AD TIPS: Play up Baxter's memorable characterization, first created in "In Old Arizona".

LEYENDECKER
'JUAREZ' MAGNIFICENT HISTORICAL DRAMA

Rates • • • + generally

 Warners
130 Minutes

Directed by William Dieterle

Here is an extraordinary motion picture, one that defies all the natural instincts of the screen, yet contrives to emerge as a fluid historical drama. JUAREZ is vivid, memorable and dramatic. Not once do the conflicting characters meet. They exchange only perfunctory communications. Yet so artfully is the conflict carried out that there is never any doubt in the spectator’s mind as to the differences of ideas and opinions which separate them. The story may appear somewhat winded at times, but this is a weakness usually overcome by the dramatic moments which punctuate virtually every sequence. Forcefully and vigorously presented is the motivating factor of the film—its plea for the righteouness and justice of democracy. The lavish production has been tastefully and faithfully carried out. The hand-picked cast is superlative, each member performing like an artist of distinction. The story, the impressiveness of the theme and the attention it will attract from the press and public alike assures JUAREZ of highly profitable engagements in every type of theatre. It is a big picture mode for big results.

The story tells of Louis Napoleon’s acquisition of Mexico and his desire to place in control a puppet monarch. Maximilian van Hapsburg is chosen for the task. To satisfy him a crooked plebiscite is held and Maximilian is chosen head of the Mexican State by an overwhelming majority. With his beautiful wife, Carlotta, he comes to Mexico. He soon becomes aware that he is not wanted and that Benito Juarez, head of the Republican State, is determined to wage an unceasing war against this encroachment on Mexican land by Europe. Maximilian tries one plan after another to bring peace to Mexico and to show the people he is interested only in their welfare and not in enslaving them to European control. When Napoleon withdraws his military support, Carlotta returns to Europe to denounce him and force him to adhere to the terms of a treaty between his son and Maximilian. She loses his mind and never sees her husband again. Maximilian makes one last stab against Juarez, loses and is executed by the Indian President, who, although realizing Maximilian was merely a pawn, knows that such an execution must take place to prevent further interference in Mexico by foreign powers.

Paul Muni etches another distinctive portrayal as Mexico’s Abraham Lincoln. Bette Davis plays Carlotta, a role less colorful than some of her recent assignments, but beautifully played nevertheless. Greatest single feature of the production is Brian Aherne’s Maximilian. The actor plays the difficult role flawlessly. He makes the mild-mannered, somewhat stupid Maximilian a warm, human and sympathetic character—almost too sympathetic for the picture’s good. Claude Rains is a splendid Napoleon. John Garfield, Donald Crisp, Joseph Calleia, Gale Sondergaard, Gilbert Roland and Harry Davenport are excellent in support.

William Dieterle’s direction is brilliant. Done in broad style with deft, vigorous strokes, the story moves with dramatic impact toward its fateful conclusion.

HANNA (Hollywood)

'UNION PACIFIC' DISAPPOINTING DeMILLE FILM

Rates • • + on exploitation values

Paramount
136 Minutes

Directed by Cecil B. DeMille

Because of its extraordinary exploitation value, this Cecil B. DeMille production probably will have boxoffice success. Paramount is backing the picture with an extensive sales campaign, which will probably put the film over in the first runs. But, actually, UNION PACIFIC is a poor picture. We believe it will bitterly disappoint many a cash customer. Western railroad building was a bowdy, spec-}

(More Reviews on Page 18)
FRANKLY SPEAKING

By LETENDECKER

TOO MUCH PROPAGANDA!

Elsewhere in this issue appears our review on "Confessions of A Nazi Spy", Warners' authentic expose of the activities of Hitlerian agents in this country, and you will note that we predict outstanding boxoffice success for this film. The chief reason, however, for our prediction is that "Nazi Spy" is an engrossing spy story and is entertaining for that reason. In the thousands of subsequent run theatres throughout the nation, THAT will be the measure of the film's success. But there are too many indications that Hollywood believes patriotism, per se, has become boxoffice and screenstars, draped in Old Glory, are working feverishly to inject patriotic notes in almost any theme or putting inspired phrases eulogizing America in the mouths of everyday characters. That gives us cause for concern!

With nothing but praise for the undoubtedly timeliness of such a stirring film as "Confessions of a Nazi Spy", we await with fear and trembling a series of clichés— a cycle of pictures concerning dictator policies and praising Americanism to the boring point. Already Paramount is filming a picture with the horrific title, "Heil, America" and similar scripts are undoubtedly being poured out of the type-writers of other studio scene wrigglers.

Pictures of this type raise the rather pertinent question as to how much entertainment value is contained in "message" films. People still go to the theatre to be diverted and to escape from preachment. This is the same point which has been raised against commercial films, namely, that patrons resent propaganda. The person listening in on a radio program pays nothing for the privilege and is at liberty to turn it off at will. Likewise, the newspaper reader is out only a few cents if he chooses to throw away a paper which fails to give him the type of news he wishes to read. With the theatre, a patron who has paid his money must listen to the views expressed on the screen even if he has only dropped in to relax and be taken away from his worldly cares. How this type of patron will react to propaganda films is something to which each exhibitor should give careful thought.

A man who has been in show business for years and who was born and raised in this country said, apropos of "Man of Conquest", that when General Andrew Jackson delivered a speech denouncing dictators he reached for his hat. His contention was that he was willing to accept Jackson as a true patriot without having him spam out what appeared to be a "cooked up" speech. The essential ingredient of the patriotic slant in pictures is, of course, good taste such as displayed in "Juarez", for instance. The failure of such films as "Let Freedom Ring", in which the producers went to the extreme of having the heroine lead in the singing of "America" for a finale and in which the hero delivers a Fourth of July oration, is proof that there is a limit to the amount of screen patriotism which the public will absorb in comfort. Another recent offender in this respect was "They Made Her A Spy" in which a minor character so eloquently expounds on the glowing advantages of America from his vantage point atop the Washington Monument that the spy, overcome with remorse, leaps to death from that imposing height. One could not blame the audience for its snickering and even unabashed laughter at such banality.

"Sorority House" includes a speech on Americanism which is dropped in at the finale. "Lady and the Mob" has an equally silly distaste for tyrants and "Spirit of Culver" was almost embarrassingly patriotic. In fact, it has reached the point where a picture without such so-called "patriotic touches" is the exception rather than the rule. Even the most fervent of screen propagandists will admit that there must be a limit.

WB AND 20th TO PRE-SELL

We read with interest that Warners, boosting the strongest array of spring and summer releases among the majors, will increase its advertising budget 25 per cent. With two such boxoffice "naturals" as "Juarez" and "Confessions of a Nazi Spy", to shout about and "A Family Affair", "Each Dawn I Die", "Hell's Kitchen" and "The Kid From Kokomo" ready for release during the next few months, this company will endeavor to prove that patrons will support real entertainment regardless of the season and despite the competition of the great outdoors. 20th Century-Fox, too, has a strong line-up re-presenting some of the company's most important 1938-39 product going to the public during May, June and July. "The Rose of Washington Square", "Second Fiddle", "Young Mr. Lincoln" and "Susannah of the Mounties", with box office names of the calibre of Tyrone Power, Hedy Lamarr, Henry Fonda and Sonja Henie, will be sold on a $400,000 advertising budget. These two companies deserve the highest praise for preparing exhibitors for a banner 1939-40 season by giving them strong product with star names during the summer months—and pre-selling them—as a tonic for ailing box offices.
COLUMBIA

Production is on the upswing at this plant. Some six productions are currently at work. Those started since our last comment are “Man From Sundown” (Charles Starrett), “Parents On Trial” (Jean Parker), and “Coast Guard” (Randolph Scott). Four productions will be launched during the next three weeks giving Columbia its most active schedule in quite some time. They are “A Woman Is The Judge”, “Prison Surgeon”, the third “Blonde” comedy and “Five Little Peppers and How They Grew”. While the films listed above do not inspire great enthusiasm, there is cause to believe that Columbia will wind up its ’38-’39 season with a much better showing than its early season efforts indicated. In our next comment we will have something more to say about this. On all sides we are hearing favorable reports on “Blind Alley”, an unpretentious B picture starring Chester Morris and Ralph Bellamy. This film gives a psychological twist to a murder yarn and is reported to have impressed the preview critics.


GRAND NATIONAL

Prospects of this company’s successful reorganization loom brighter as the result of certain negotiations culminating during the past two weeks. Dr. Eugene Franko’s tiff with G-N has been amicably settled and the print of his Anna Sten starrer “Exile Express” has been turned over to the company for American distribution. Its release date will be announced shortly. The film has already been exhibited in England, where the Frankie suit did not affect its distribution. Plans for a second Anna Sten vehicle are being made for Grand National release . . . Fine Arts is reportedly ready to resume production as the result of a deal closed between Franklin Warner and G-N’s British Corporation, which guarantees release of FA product abroad. The print of “Panama Patrol” has been turned over to a representative of this company and Warner is returning to Hollywood to launch production on the remaining pictures on his schedule. “Dead Man’s Cipher”, “Trouble in the Pacific”, “Full Speed Ahead” and “Wander World” have already been written and await the “go” signal from Warner. It is understood that Warner will go ahead with his production plans regardless of G-N’s future. If the capitalization plans on which E. W. Hammons is now working bears fruit and G-N is ready to resume activities, FA will probably continue to utilize its releasing facilities. Otherwise another outlet will be secured. However, Coast members of the G-N personnel are highly optimistic regarding the Hammons move. We have been told repeatedly that under the management of Dick Pearl the G-N studio during the past year has earned a profit. The distribution branch has also managed to carry itself. Only the production company, Grand National Pictures, has been in the red and the amount of money required to put it back on its feet is not so great that it will be impossible to obtain. Apparently the cantinal legal difficulties and the inter executive wrangling have played a large part in delaying Mr. Hammons in the accomplishment of the necessary financial arrangements. Most of these appear to be settled at the moment and there seems to be sufficient reason to believe that very shortly G-N will be back in the running . . . Production at the moment is sustained by “Miracle of Main Street”, being produced by Arcadia Pictures. A Spanish version is filming concurrently on the contract far foreign release with 20th Fox. There is some talk of extending this deal into a series, which would be another factor toward pulling G-N out of the woods. It is, however, too indefinite to warrant more than parenthetical comment now.

METRO-GOLDYN-MAYER

This studio, having recovered from its extended production lull, is back in stride with six features at work and two others on the starting line. Those begun are “The Women” (Crawford-Sherer), “Lady of the Tropics” (Taylor-Lamarr) and “Stronger Than Desire” (Pidgeon-Bruc). “Gone With The Wind” continues after having experienced its second directorial change. Sam Wood has replaced Victor Fleming, the latter ostensibly asked to be relieved of the assignment because of ill health caused by overwork. There is reason to believe, however, that Fleming just didn’t want the job any longer! . . . Robert Montgomery will be the next star sent from Culver City to appear in films at the Metro-Goldwyn-Mayer British Studios in Denham, England. Montgomery was replaced in the leading role of “Stronger Than Desire” to permit him to center with Victor Saville, MGM’s British producer who is on route to Hollywood. Montgomery is slated to appear in “Bussman’s Honeymoon” and “The Earl of Chicago” . . . Jeanette MacDonald returns to Hollywood the middle of this month at which time MGM hopes to conclude a new contract with the singing actress. Since the conclusion of her old pact there have been rumors to the effect that Miss MacDonald was not interested in re-signing. MGM officials, however, are confident she will remain in the fold. They expect to give her a second solo starrer, after which she will be reunited with Eddy for her second picture an MGM’s “39-‘40 schedule . . . The long delayed “Bolalaika” starts shortly with Nelson Eddy and Ilona Massey sharing the spotlight . . . “Northwest Passage”, another victim of postponement, resumes production early in May . . . Joan Crawford has arranged for a leave of absence from MGM next fall when she expects to make her debut on the New York stage. It is hoped that this fine actress’ career, which has been set back by week vehicles, will be given fresh impetus by her legitimate venture.


(Continued on next page)
MONOGRAM

"The Girl From Nowhere", E. B. Dent's last Monogram production, is the only feature currently working here. A Jack Randall western has been completed since our last comment... Two stories have been set for this outfit's '39-'40 program. One is "Junior Police", on original by Scott Dolgin, concerning organizations of youngsters who aid officials in low enforcement. The second is "Wings Over The Andes", on original by Hubert Hilton, which Paul Malvern will be one of as "Tollspin Tommy" series.


PARAMOUNT

This plant continues its heavy production pace with eight features at work. "Our Leading Citizen" (Bob Burns) and "Homework" (Ruggles-Balond) now at work, conclude Paramount's 1938-39 schedule. Of considerable interest is the announcement of Paramount's long considered plan to build itself a new studio. According to President Barney Balaban, Paramount has acquired a 150 acre tract of land where development and construction of the new studio will start shortly. For the past two years Paramount executives have conducted exhaustive investigation into sites and building methods with the result that its plant will become the most ultra-modern film factory in existence. It will cost $12,000,000, including money to be spent for the land, building and equipment. Twenty-six sound stages will be built on a total of 500,000 square feet. Stages will be completely sound-proof and a new wrinkle for studio visitors will be instituted. They will be able to watch production from glassed-in spectator galleries on each stage. Plans include recreational and athletic advantages for employees, as well as a railway station, a post office, police headquarters, hospital, fire department, etc. Removal from the Marathon Avenue plant will be accomplished over a period of three years, with the production department to go first. First actual filming on the site will be made possible when streets of permanent sound-proof sets are constructed. No studio visitor will be necessary for the project... Paramount's contemplated production "Knights of the Round Table" has been abandoned... Andrew Stone will produce and direct "The Life of Victor Herbert", which will be given an extensive shooting schedule and high budget. No better man than Stone could have been chosen for this assignment... "Heil, America" is to be an anti-director film. It is being prepared in utmost secrecy as is "Dr. Cyclops". The picture will not appear on the published schedule.


REPUBLIC

"Mountain Rhythm" (Autry) and "Stand Up and Sing" (Bruce Cabot) are in production here. Scheduled to start between now and the 15th of May are "The Road To Eldorado" (Roy Rogers), "Raiders of the Wasteland" (Mesquites) and "The Hit Parade of 1939", one of Republic's bigger pictures of the year starring Phil Regan... Edward Ellis continues his revitalized career here at Republic in "Abraham Lincoln Boggs"... John Wayne, for whom Republic has big plans for '39-'40, will bring the historical character, David Cook, to the screen in an outdoor epic "Colorado" which Republic will plan to do on a scale similar to "Man of Conquest"... Raymond Hatton has been signed to a Republic contract assuring his continuance in the "Three Mesquites" series... Richard Dix will play George Washington in a film written around the President's life. It is to be directed by George Nicholls as a Republic special... In an interview with the trade press upon his arrival at the Coast Studio Herbert Yates again declared himself well satisfied with the company's output and present personnel and reiterated his intention to make no changes in the latter. Yates expressed his pleasure at the success of the Gene Autry westerns during the present season. As a result the budgets on these pictures will be increased by one-third for next season. Regarding the difficulties accompanying Republic's purchase of its studio when a group of stockholders questioned the right of the Guaranty Liquidating Corporation to dispose of the property, Yates stated the belief that this matter would be straightened out within the next thirty days. The Republic financier also expressed the opinion, that despite hectic world conditions, Republic's '39-'40 foreign business would increase considerably this year. Yates will remain at the studio for a month, assuming active charge of the plant during the absence of M. J. Siegel, now in New York for a play and talent survey. Mr. Yates will attend the regional sales convention in San Francisco next week. When he returns to New York he will be accompanied by Gene Autry. Autry and Yates will then depart for Great Britain, where the star will make a series of personal appearances in order to bolster the value of his pictures abroad.

CASTINGS: Bruce Cabot, Jesse Ralph in "Stand Up and Sing"... Edward Ellis in "Abraham Lincoln Boggs". CONTRACTS: Weaver Brothers and Elviry, hill-billy comedy team, for musical... STORY BUNYS: "Abraham Lincoln Boggs" by Harry Hamilton.

RKO-RADIO

There has been no new production here. "Memory of Love" and "Career" are the only films now at work. . . Present report on RKO's '39-'40 program is that it will be a flexible arrangement calling for a minimum of forty-four features and a maximum of fifty. The plan of production will probably be the unit system, each of a group of prominent producers-directors securing a large degree of autonomy over their outputs. RKO, with Rockefeller backing, will finance them. Studio executives have been conferring regularly for the past two weeks on the final slate. Already definitely set to produce and direct two pictures each are Leo McCarey, Gregory Lo Cavo, and Tay Garnett. Herbert Wilcox and the Leslie Howard-Walter Futter production combine compose two more units Max Gordon, the famed stage producer, and Harry Goets recently organized a unit to produce the two current stage successes, "Abe Lincoln in Illinois" and "The American Way". Graham Baker and Gene Towne will write and produce several pictures. Pondo Berman, who has been burdened with the supervision of the entire studio, will confine himself as producer-director of his own unit. Other additions will probably be announced shortly. This is a healthy set-up and one which should pull RKO out of the doldrums in which it has floundered for too many years. It is a tribute to President Geo. Schaefer's organizing talent... Principal Pictures will continue to produce the Bobby Breen storners for RKO, although Sol Lesser will not personally produce them. Barney Briskin, who has been associated with Lesser in the production of the Breen features, will take over... Walt Disney will produce 18 shorts for RKO and one feature length cartoon, "Pinocchio", now at work, which is expected to be ready for release in December of this year... John Wayne is being sought for the leading role in "First Rebel", the P. J. Wolfson yarn based on the first Revolution... Lucille Ball's build-up has been sparked by the decision to give her the leading spot in "The Night of January 16th" her first A picture... Douglas Corrigan's option for a second RKO picture has not been taken up. "Flying Irishman" is a b.a. flop... Anna Neagle and Herbert Wilcox have arrived in New York and are en route to Hollywood to start production on May 17. CASTINGS: Douglas Fairbanks, Jr., Edna May Oliver in "Dawn"... John F. Hamilton in "Hunchback of Notre Dame"... Bobby Breen, Ralph Morgan, Charles Middleton, Robert Greig, Lillian Yarbo in "Way Down South"... Lucille Ball in "The Night of January 16th"... John Wayne replaces Douglas Fairbanks, Jr. in "The First Rebel"... CONTRACTS: John F. Hamilton signed.

20TH CENTURY-FOX

Six pictures are shooting here, the line-up having been augmented by Elsa Maxwell's "Hotel For Women". This is being made a top-

(Continued on Page 16)
Hollywood Editorial

By

DAVID JAMES HANNA

Not since "The Jazz Singer" brought sound to motion pictures, has the screen been privileged to play such an important contribution to its advancement as "Confessions of a Nazi Spy". Here unquestionably is a film destined to rank with the screen's most significant endeavors. It is a momentous and vital work, not merely because of its enormous commercial possibilities, but due to the fact that in one broad, magnificent gesture, the Brothers Warner have successfully accomplished for Hollywood and the motion picture business so many things that others have tried to do and failed.

Clearly "Confessions of a Nazi Spy" is propaganda. Abetted by the ostriches within the motion picture industry, the word propaganda has been endowed with a sinister meaning. Its slightest mention has been the signal for an hysterical chorus of protestations against turning a wavy shawny screen into the great, influential and powerful entertainment art it can become. We are told that anything controversial is propaganda; propaganda is not entertainment; therefore it must be avoided like the plague.

"Confessions of a Nazi Spy" eloquently repudiates this theory. Besides being first rate entertainment, its propaganda aspect is built on truth. Certainly, even the most ardent proponent of an escapist screen must admit that there can be no better basis for drama, written or visual, than this. It is this truthfulness, this honesty of expression which gives the picture its punch. The motivation of the screen drama is accomplished wholly and solely by a fascinating recitation of facts—true incidents the accuracy of which may be checked by anyone willing to look for them in a newspaper morgue. What is even more astonishing is the fact that the picture achieves its purpose without the blatant flag-waving, patriotic hokum one expects of Hollywood.

It is in this respect that the dignity and good taste pervading the entire production become evident. The racial issue is avoided, hardly any reference is made to the conditions in Germany! Only the Nazi sphere of influence in our own country is discussed. Because of this intelligent approach it seems most unlikely that the film will create any mass hysteria or be responsible for any violent repercussions. The picture demands and will receive from the average motion picture fan thoughtful, intelligent and clear-minded appreciation.

If this, then, is the dreaded propaganda motion picture, the industry and public alike owe the Warner organization a vote of appreciation for its display of courage in blazing a trail which it is hoped will pave the way for a more vital era in motion picture entertainment. Defense of truth, honesty and justice and what is more important, defense of the principles upon which this country was built can do Hollywood, the motion picture industry or the public no harm if presented in the masterful fashion set down by "Confessions of a Nazi Spy".

The picture is told in documentary fashion. Newspaper material is frequently interwoven with the story voiced by a commentator. The story opens in a small town in Scotland where a woman acts as a clearing house for the communications between members of the huge Nazi spy ring. In New York, Paul Lukas is head of the German American Bund whose headquarters is the nerve center for the espionage activities of the Nazi party in America. Here Francis Lederer becomes a fanatical believer in the Nazi doctrine, besides seeing in them a way to make some easy money. He offers his services to the German government as a spy. He is accepted and given an assignment. He accomplishes it successfully, but when told to obtain more valuable documents, Lederer is anxious to receive more money. To this end he communicates with the woman in Scotland where his letter is intercepted by officials there who have become aware of her activities. The United States is advised of this and the G-Men are handed the case. Edward G. Robinson heads the investigation and proceeds to unravel the amazing facts surrounding Nazi activities in the United States. Lederer's confession starts a chain of arrests involving members of the crews of German ships whose voyages play a vital part in the working of the nefarious schemes. Lukas is the victim of the Gestapo, Hitler's dreadful secret police, who spirit him back to Germany to prevent his testifying at the hearing. The prisoners are convicted and Robinson sums up the situation rather neatly when he perplexedly says his investigations found such childish, incredible and naive situations that it all seems pretty crazy. Interwoven with this central theme are shots of the Bund meetings, its young people's camps, meetings of the propaganda committee in Germany under the supervision of Herr Goebbels, as well as the Nazi domination of Germans in this country and aboard ships.

Some of the performances are actually inspired. Paul Lukas, for instance, turns in a superb characterization of the violent, reactionary Bund leader. It is the finest thing he has ever done on stage or screen. Francis Lederer also does wonders with his role of a simple-minded ego-maniac who reveals all he knows about Nazi espionage.

But, aside from its entertainment values, we regard "Confessions of A Nazi Spy" as being of supreme importance because of the purpose it serves as a document of national interest. The screen has been completely revitalized by it.

Probably the real trouble has been that the producers imagined that propaganda immediately connoted "radicalism". That need not be, by any means. As proof, we offer "Confessions of a Nazi Spy", which certainly is not radical from the American viewpoint. Hollywood, smug in its enriched complacency, has too long neglected the production of films that serve some USEFUL purpose—in addition to providing entertainment.

West Coast Editor: David J. Hanna, 1949 North La Tita Avenue, Hollywood, California. Phone: Granito 1891. Address all communications concerning news or advertising to Mr. Hanna, above address.
**COLUMBIA**

**1938-39 Features** (41) Completed (25) In Production (5)

**Westmans** (22) Completed (9) In Production (1)

**Serials** (4) Completed (4) In Production (4)

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**GRAND NATIONAL**

**1938-39 Features** (26) Completed (7) In Production (1)

**Westmans** (24) Completed (7) In Production (0)

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**PRODUCTION RECORD**

In the Release Chart, the date under "Details" refers to the issue in which cost, director, plot, etc. appeared. "Release" is the national release date. "No." is the release number. There may be variations in the Running Time in states where there is censorship. All new productions are on 1938-39 programs, unless otherwise noted.

**COAST GUARD**
Drama—Shooting started: May 1
Cost: Randolph Scott, Ralph Bellamy, Walter Connolly, Warren Hymer, Edmund MacDonald, Frances Dee
Director: Edward Ludwig
Producer: Fred Kohler
Story: (unavailable)

**MAN FROM SUNDOWN**
Western—Shooting started: April 22
Cost: Charles Starrett, Iris Meredith, Bob Nolan, sons of the Pioneers, Hank Boll, Eddie Cabb, Richard Fiske, Dick Buttolph
Director: Sam Nelson
Producer: Harry Decker
Story: (unavailable)

**PARENTS ON TRIAL**
Drama—Shooting started: May 1
Cost: Jean Parker, Johnny Downs, Noah Beery, Jr., Nona Bryant, Henry Kolker, Lerry Terry, Virginia Brissoc
Director: John Schwartz
Producer: Ralph Cohn
Story: (unavailable)

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**IN PRODUCTION**

**Golden Boy**
M. Stanwyck-W. Holden
Details 1-27

**Good to Go to Paris Too**
D. Douglas-J. Dohlstedt
Mr. Smith Goes to Washington
J. Arthur-Steven
Details 1-8

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**RELEASE CHART**

**Title—Running Time**

**Cast**

**Details**

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**LADY OF THE TROOPS**
Drama—Shooting started: April 22
Cost: Robert Taylor, Hedy Lamarr, Gloria Franklin
Director: Jack Conway
Producer: Sam Zimbalist
Story: This is a South Seas drama with Robert Taylor as a waretai who comes to the Islands and finds a love with half-ease Hedy Lamarr.

**STRONGER THAN DESIRE**
Drama—Shooting started: April 23
Cost: Walter Pidgeon, Virginia Brissoc, Ilke Choo, Lee Bowman, Rito Johnson, Ian Hunter
Director: Leslie Fenton
Producer: John W. Considine
Story: Walter Pidgeon is a noted district attorney whose wife, Virginia Brissoc, gets into trouble. She is eventually cleared through her husband's efforts.

**THE WOMEN**
Comedy-drama—Shooting started: April 22
Cost: Norma Shearer, Joan Crawford, Rosalind Russell, Joan Fontaine, Phyllis Povah, Muriel Hitchcock, Ruth Hussey, Virginia Grey, Ann Norris, Virginia Weidler
Director: George Cukor
Producer: Hungarian Stromberg
Story: From the stage hit of the same name, this is a frank insight into the lives of a group of women recording their lives, pettiness, disappointments and peculiar humor.

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**METRO-GOLDWYN-MAYER**

**1938-39 Features** (44-52) Completed (41) In Production (4)

**1939-40 Features** (0) Completed (1) In Production (2)

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**LADY OF THE TROOPS**
Drama—Shooting started: April 22
Cost: Robert Taylor, Hedy Lamarr, Gloria Franklin
Director: Jack Conway
Producer: Sam Zimbalist
Story: This is a South Seas drama with Robert Taylor as a waretai who comes to the Islands and finds a love with half-ease Hedy Lamarr.

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Drama—Shooting started: April 23
Cost: Walter Pidgeon, Virginia Brissoc, Ilke Choo, Lee Bowman, Rito Johnson, Ian Hunter
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Director: George Cukor
Producer: Hungarian Stromberg
Story: From the stage hit of the same name, this is a frank insight into the lives of a group of women recording their lives, pettiness, disappointments and peculiar humor.

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**RELEASE CHART**

**Title—Running Time**

**Cast**

**Details**

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**MIRACLE OF MAIN STREET**
Drama—Shooting started: April 19
Director: Stewart Sekely
Producer: Jack Skirball
Story: (unavailable)—see next issue!
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%depettd&nt EXHIBITORS

FILM BULLETIN
Gunga Din

C.Grant-D.Fairbanks.Jr.
G. O'Brien-K. Sutton
Jean Rouverol-T. Holt
F. Astaire-G. Rogers

(117)
(59)

Lawless Valley

Law West

1938-39 Features

(31

Completed (18)
Completed (16)
Completed 3

)

Westerns (24)
Serials

(4)

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Tombstone (73)
*Life of Irene and Vernon Castle
Details under title: The Castles
Little Mother

Production
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In Production
1
In Production (0)

In

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— Shooting

started:

20

April

Smiley Burnette, June Storey, Maude Eburne,
Walter Fenner, Ferris Taylor, Jack Pennick, Jack Ingram
Breezy Eason
Director
Associate Producer
Harry Grey
Story: Gene Autry and Smiley Burnette aid the latter's aunt in a fight against
the plan to auction off the public grazing lands upon which every rancher

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a certain valley

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dependent.

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Cast:

Shooting
—
Bruce Cabot, Rclph

May

started:

Byrd,

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Tommy

Ryan, Zasu

Robert Silliott
Director
Arthur Lubin

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Story: Bruce Cabot

— Herman

Producer

a gangster whose son.

Ralph,

Pitts, Jessie

Tommy

Schlom

Ryan, is sent to live with
Although being sought by G-Men, Cabot
Jessie Ralph and Zasu Pitts.
wants to be with his son. To accomplish this he holds up a school bus
using it as a getaway vehicle. They run into a snow storm. Cabot wants
Tommy to make a break with him but the youngster refuses to leave the
Cabot finally goes alone and at the risk of his life
other children.
is

(79)

Rogers-D.

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Niven

Panama Lady

Boyer-I.

B.
A.

Stanwyck-H. Fonda

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Ellis

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They Made Her A Spy (67)
Trouble In Sundown (60)
Knight
Twelve Crowded Hours (CI)

in

title:

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Lane

S.

Eilers-A.

G

O'Brien-R. Keith

981

909
838

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916

10-21
10-14
10-7
12-9

906
905
904
910

1-6

914
925

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11-25

948

3-25

5-28

923

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12-17
2-25
9-24

9-30
3-10
5-12
10-28

901
918
924
907

1-28
1-28

4-14
3-24

921

12-3

3-3

917

1-22

919

Ghost Town
R. Dix-L. Ball

Due on

in

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Details under

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7-16
8-27
7-30
11-5

L. Ball-A. Lane
Details under title: The Second Shot
Peck's Bad Boy With The Circus (68) T. Kelly-A. Gillis
Racketeers of the Range
O'Brien-M. Reynolds
Rookie Coo
Holt-J. Shaw
Details under title: G-Dog
Room Service (78)
Marx Brothers
Saint Strikes Back (61)
G. Sanders-W. Barrie
Sorority House ((ill
Elhson-A. Shirley
J.
Tarnished Angel (68)
S. Eilers-A. Miller
Details under title: Miracle Racket
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2-17
11-4
11-18
4-28

3-25

Dunne

C.

Shirley-E.

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Mr. Doodle Kicks Off (77)
J. Penner-J. Travis
Next Time I Marry (65)
L.
Ball-J. Ellison
Details under title: Trailer Romance
Pacific Liner (76)
V. McLaglen-C. Morris

(

STAND UP AND SING
Drama

'3.

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Man To Remember, A

GENE AUTRY,

Cast:

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Love Affair (88)
Details under title: Love Match
Mad Miss Manton (811)

MOUNTAIN RHYTHM
Western

of

'37-'38 contracts

secures help for the near-frozen children.

IN

PRODUCTION

Wave

Tidal

Title

— Running

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Details under

Come On Rangers

G.

(57)

Details under title: Texas Rangers
Daredevils of the Red Circle (serial)
Down In Arkansas (•!<!)
Federal Man Hunt (64)
Fighting Thoroughbreds (85)
Forged Passport nil)
Frontier Pony Express (58)
Hawk of the Wilderness (serial)
Heroes of the Desert
(

Home On The

—

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Prairie (58)
Ridin'

Details under

title:

Stand Accused

(83)

of

Conquest

X

Mysterious Miss

(serial)

(111(1)

Rogers-M. Hart

10-22

C.

Quigley-H.

4-8
8-27

R. Livingston-J. Travis
R. Bvrd-M. Carlisle
P.
Kelly-J.
Lang
R. Rogers-M. Hart
H. Brix-J. Martin

11-19
11-19

Wayne-R. Corrigan
G. Autry-S. Burnette
J.

Whalen-M.

M.

(65)

J.

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Hart

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10-28
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Three
Three

(55)

10-22
8-13
7-30
12-17
11-5

Mesquiteers
Mesquiteers

J.

Red
Rough

8-27

10-1.
4-12.
4-12

3-25

Dunn-R. Hudson
Three Mesquiteers

the Navy (65)
River Range (56)
of

3-20

Wayne-R. Corrigan

Details under title: Three Texas Steers
R. Livingston-J. Storey
of the Street (64)

Rider Round-up (58)
Sante Fe Stampede (56)
Shine On, Harvest Moon (57)

R. Rogers-M. Hart
Three Mesquiteers
R. Rogers-M. Hart
R. Rogers-M. Hart
Southward Ho
Details under title: Headin' For Texas
P. Knowles-R. Cromwell
Storm Over Bengal (65)
Details under title: Bengal Lancer Patrol
C. Bickford-H. Carey
Street of Missing Men (64)
G. Autry-S. Burnette
Western Jamboree (56)
Details under title: Bloom on the Sage
F. Inescourt-H. Wilcoxen
Woman Doctor (65)
Details under title: Dr. Judith Randall
F. Inescourt-O. Kruger
Zero Hour, The
Details under title: All The Tomorrows

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2-3

12-3
1-14

Orphans

(

805
820
821
823
854

2-25
12-17

2-11

Three Mesquiteers

Overland Stage Raiders
Pals of the Saddle (55)

(

10-8
12-28

4-19
12-3

.9-24
1-14

G. Autry-S. Burnette

Night Riders
Night Riders, The (58)

Pride

Drama

9-24

B. Livingston-D. Renaldo 12-17
1-14
R. Dix-G. Patrick

Gleason Family
Wife's Relatives (65)
Details under title: Higgins Family No. 2
R. Armstrong-J. Travis
Night Hawk, The (03)

—

818

1- 8
2- 24

12-31
3-11

My

(

ELSA MAXWELL'S HOTEL FOR

11-25

Cast:
Brix

Weaver Family-P. Tomlin

)

1-x

12-5
9-20
8-28
1-23
12-22
3-13

10-22
11-19

11- 18
12- 23

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11-5
12-17

819
862
861
822
864
853
863
852

811

841

2-6

808

(54)

No New

Title
Affairs of

Love

— Running

Second

Boy Slaves (72)
Details under
Dove, The
(

—

title:

•Fisherman's Wharf (70)

—

Five Came Back
Fixer Dugan (— )
Details under title: What's
Flying Irishman. The (72)
Fugitive! For A Night (08)
(

From Mexico

Great Man

(2)
(0)

Votes,

(

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Rel.
9-9

(

3-31

902
920

9-24

11-11
1 -20
2-24

908
982
915

2-10

91

Max
J.

Oakie-L. Ball
O'Brien-L. Johnson

L,
A.

Ball-D.

Woods

1-19
11-19
1

1

The

(72)

L.

Carillo-S.

B.
C.
L.

Breen-L.

1

-5

1

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Morris-W.
Tracy-P. SI

4-22
11-19

2-3

811

4-8
2-11

4-21

922

A Fixer For
F.
L.
J.

Corrigan-P
Albcrtson-A
Velez-D.

—

Kelly

Woods

Barrymore-P. Holder]

12-3
7-30
3-25

3-17
9-23

919
903

-5

1-13

913

1 1

Ellison,

Toler-C.

Ann

Romero

Southern,

Cast
(

Gateway

06)

JJ.

title:

Ameche-A. Whelan

.

Ritz Bros.-B. Lugosi
(80)

the Baskervilles
Story (61)

Could Happen To You

(78)
(

—

(106)
(

(77)
title:

9-10
2-25

-1!)

929
943

11-5
2-11
11-19

1-13
6-19
5-5

928
948
941

8-27
4-8
10-8

12-16

920

3-24

935

8-16
5-21

10-14
8-5

919
901

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7-26
9-16
3-31
3-10

nil
907
936
934

I- 27
6-2
II- 11

921
946
915

Barrymore-G. Murphy 7-2
B. Rathbone-L. Atwill
1-14
M. Whalen-J. Rogers
8-27
S. Erwin-G. Stuart
4-8..
T. Power-H. Fonda
8-27
Jones Family
12-1
S. Temple-C
Farrell
-II

—

Withers-G. Stuart

4-9

8-12

902

L.
S.

Young-R. Greene
Temple-R. Greene

9-10

J.

Lang-L. Bari

10-8
6-4
12-3

12-30
3-17
10-7
4-7

923
932
910
937

6-18

1-20

926

10-9

7-14
9- 2
10- 21
7-21

952
905
912

J.

Hello Hollywood

(96)

P. Lorre-Amanda Duff
Mr. Moto In Danger Island (70)
Details under title: Mr. Moto in Porto Rico
P. Lorre-V. Fields
Warning
(71)
Mr. Moto's Last
Details under title: Mr. Moto In Egypt
P. Lorre-J. King
Mr. Moto Takes A Vacation (65)
S. Henie-R. Greene
My Lucky Star (84)
P. Lorre-M. Whalen
Mysterious Mr. Moto (63)
P. Foster-L
Bari
News Is Made At Night ( )
L. Bari-J. Gale
Pardon Our Nerve (68)
and
the
Ladies
Samson
title:
under
Details
W. Baxter-L. Bari
Return of the Cisco Kid (71)
H. Armetta-J Valerie
Road Demon (70)
Details under title: Sport Series No. 2
T. Power-A. Faye
Rose of Washington Square <— )
Jones Family
Safety In Numbers (58)
B. Donlevy-W. Vernon
Sharpshooters (64)
Details under title: Daredevils No. 1
G. Fields-Mary Maquire
Smiling Along (83)
Lynn Bari-M. Whalen
Speed To Burn (62)
Details under title: Racing Blood
<
)
S. Tracey-R. Greene
Livingstone
Stanley and

—

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Ritz Bros.-E. Merman
Place and Show (68)
R. Greene-N. Kelly
Submarine Patrol (95)
Details under title: Wooden Anchors

Straight

6-18

No.
938
903
914

J.

of

James

Rel.

4-14
8-19
10-24

1- 14
2- 12

Ellis Island

The (—

Gorilla,

4-22
4-22
4-22
3-25

Details

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(74)

Details under

Details
Details
Details
Details

CHART
Young-D. Ameche
Power-A. Faye

)

(

Kentucky

\-\\

Ball

James

Withers-R. Kellard
Details under title Down To Earth
J. Withers-Leo Carillo
Arizona Wildcat (69)
Withers-A. Whelan
J.
Boy Friend
Details under title: Police School
Honolulu
Toler-P. Brooks
In
(68)
S.
Chan
Charlie
S. Toler-Sen Yung
)
Charlie Chan In Reno
P.
Foster-L. Bari
Chasing Danger (60)
Details under title: Dangerous Cargo
Jones Family
Down On The Farm (61)
K. Richmond-A. Duff
Fast Side, West Side (— )
Jones Family
Everbody's Baby (62)
Details under title: Bundle of Joy
.Dionne Quintuplets
Five of A Kind (85)

Details under

CHART

J.

D.

RELEASE

Alexander's Ragtime Band
Always In Trouble (69)

Keep Smiling

Details 4-22
Details 4-22

Details

)

WOMEN

Jones Family
M. Loy-G. Brent-T. Power
S.
Henie-T. Power

(97)

Family In Hollywood
Just Around The Corner (71)
Details under title: Lucky Penny

Saints Without Wings

)

Graham

S.

Time

Bell

Little Princess (93)
Meet The Girls (66)

Cast
Jack Oakie-L.

G

— Running

Jones

Production
Production

(

PRODUCTION

Fiddle

Title

Jesse

PRODUCTION

RELEASE
Time

Annabel ((18)
Almost A Gentleman (61)
Details under title: Plcardy
Annabel Takes A Tour (67)
Arizona Legion (58)
Beauty For The Asking (68)

Girl

In

Production
1
Production (4)

—

IN

Inside

A Shirley-E. Ellis
C. Lombard-C. Grant

Career
of

In

Elsa

*Charlie Chan At Treasure Island
*Jones Family At Grand Canyon
*Rains Came, The

Hound

Productions Started
IN

Memory

Completed (29)
Completed (5)

started: April 22
Linda Darnell,

Hold That Co-Ed

4-22

RADIO
Westerns (6)

In

—

It

1938-39 Features

— Shooting
Maxwell,

Alexander
x<:.->

807

4-25
12-2

In

Katharine Ala-ridge, Lynn Ban', Amanda Duff, Jean Rogers, June
Gale, John Hclliday, Alan Dinehart, Joyce Compton, Chic Chandler, Gregory Gaye
Producer
Gregory Ratoff
Raymond Griffith
Director
Story: This centers around a woman's hotel run by Elsa Maxwell and concerns
the lives of the women who live there. Central theme revolves around
the romance between Linda Darnell and James Ellison, a young man who
becomes somewhat tired of her when he attracts the boss' daughter.
To be released on '39-'40 program

817

1-8

9-24
3-

Completed (54)
Completed (2)

851
844

Wagons Westward

Details under title:
Mexicali Rose (60)

1938- 39 Features (44-56
1939- 40 Features (52)

No.

The Range

Was A

Man

R.

R. Cummings-H. Mack
B. MacLane-B. Roberts

Convict (88)
Lone Ranger Rides Again
I

Details Rel.
8-13
9-24
4-28
3-11

Gene Autry

Untitled

title:

Details 4-22

Cast
Rogers-S. Burnette
Autry-J. Storey

R.

(56)

)

Sutton

CHART

Time

The Kid, Returns
Blue Montana Skies

Billv,

I

Byrd-K.

R.

RELEASE

5-14
3-26
2-11
9-24

2-24

931

3-11
7-2

4-28
12-2

'HO
909

1-28
7-2

5-15
9-9
11-18

942
906

7-30

1-20
8-26

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3-26
3-25
6-4

7-16

9-2
9-30
11-25

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904

911

909


NANCY DREW AND THE HIDDEN STAIRCASE
Mystery-comedy—Shooting started: May 1
Cast: Bonita Granville, Franklin Thomas, John Fred Tatsao, John Ridgely, De Wolf Hopper
Director—William Clemens
Producer—Bryan Foy
Story—Paul Millar lives in a house which they expect to sell to a buyer, but they cannot do so until they have the place for twenty years. Certain forces go to work to prevent them from completing the sale. Bonita Granville as Nancy Drew, and Franklin Thomas solve the ensuing complications.
To be released on 29-40 program.

IN PRODUCTION

Table—Running Time
Cast
R. Towne-W. Gargan 11-3 3-18 W321
M. J. Anderson-K. Duncan 11-3 3-18 W321
L. C. Travis-P. Murphy 11-3 3-18 W321

RELEASE DATE

Hobby Farm, The
R. O. Nestor-J. Sharon Details 1-22
Old Maid, The
B. Davis-M. Brent Details 3-25

Butter in “Winter Carnival” (Wangers). Reginald Owen replaces Donald Crisp in “The Real Glory” (Goldwyn).

UNIVERSAL

“Inspiring Information” (June Long-Dick Foran), “In Old California” (Arlen-Denville) and “The Phantom Creeps”, a serial starring Bela Lugosi are working here, in addition to “The Sun Never Sets” (Fairbanks, Jr.-Rothbain). Slated to start shortly are “Modern Cinderella”, “The Under Pup”, “Flying Cadets” and “I Stoie A Million”. Each of these is on A production . . . According to a report by President Nate Blumberg, Universal’s sales for the current quarter were 20.43 per cent greater than last year, another indication of the effective work being done by this exhibitor-minded regime . . . Preparations for next season’s productions are well under way with thirty writers at work on the U. S. T.

CASTINGS: Constance Moore female lead in “In Old California” . . . June Long, Dick Foran, Harry Carey, Joseph Sawyer, Addison Richards, Grant Richards, Bela Lugosi, Paul McVey, Fred Burton in “Inside Information” . . .

DIRECTOR ASSIGNMENTS: Christy Cabanne to “In Old California” . . . Charles Lannert to “Inside Information”.

WARNERS

Five features at work here. Newcomers are “Dust Be My Destiny” (Garfield-O’Brien), “Not Wanted” (Fred Stone) and “Nancy Drew and the Hidden Staircase” (Bonita Granville) . . . Francis Lederer and Dorothy Tree are both talking term contracts as a result of their splendid work in “Confessions of a Nazi Spy” . . . Leon Schlesinger’s cartoon deal has been renewed . . . “One Way Passage” will be remade . . . James Hutton has signed the series. The original was one of the finest motion pictures ever made and today in revival engagements stands along with “Front Page” as one of the few pictures whose entertainment value has not been dimmed by the passage of the years . . . Dennis Morgan has the inside track for “The Desert Song” lead . . . “Brother Orchid” has been temporarily shelved . . . Maxie Rosenblum and Johnny Davis are being talked of as stars of a short subjects series.


DIRECTOR ASSIGNMENTS: Lloyd Bacon to “Dear Man” . . . Ray Enright replaces Lloyd Bacon to “On Your Toes”.

UNITED ARTISTS

Four films are shooting here—an unusually heavy schedule for United Artists. Walter Wanger has started “Winter Carnival”, Goldwyn is shooting “The Real Glory” and “Music School” and Edward Small is putting the finishing touches on “The Man in the Iron Mask” . . . Reports that Samuel Goldwyn and Alexander Korda are again seeking to buy control of UA were branded ridiculous by Murray Silverstone . . . Hal Roach is having some production troubles. Expected to resume operations with “Water Gypsys” on May 15, it is now reported that he is contemplating peddling the yarn because of his inability to secure Jean Arthur for the title role. He hopes to begin work later in the month when Laurel and Hardy begin a “Chump At Oxford”. This will be the first of a series of four-reelers with the reunited comics. These are the first short subjects, outside of Disney’s, ever to be distributed by U. A.

CASTINGS: James Corner, Alan Baldwin, Jean Brodel, Morton Lowry, Jimmy

Size-Ups (Continued from Page 10)
EXPLOITATION PICTURE
OF THIS ISSUE

JUAREZ ... A glance at the cast of this Warner special and you will be inclined to ask, "What exploitation angles does one need?" Muni, Davis, Aherne, Rains, Garfield seem quite enough to make any picture sure-fire boxoffice material. Yet, for all the strength in those names, JUAREZ has something more to sell. It isn't just another historical biography, or character study by the able Muni.

The reviews tell us that it is the most powerful preaching for Democracy yet brought to the screen. In his review (this issue), critic Hanna says that this is the motivating factor in the film—its plea for the righteousness and justice of Democracy. That brings JUAREZ right up to today, to the newspaper headlines and the thoughts of every American in these disturbed times. So, there is an exploitation angle that can garner bigger grosses for a picture that should get big ones without much help. As entertainment, Hanna calls it "vivid, memorable and dramatic." It's the sort of film an exhibitor can sell with pride, for more pictures like JUAREZ would dispel every exhibitor's gloom about business slumps.

A Warner Bros. Picture

Directed by William Dieterle
Screenplay by John Huston, Aeneas MacKenzie and Wolfgang Reinhardt
Based on a play by Franz Werfel & the novel "The Phantom Crown" by Bertita Harding
Musical score by Erich Wolfgang Korngold
Photographed by Tony Gaudio
'BACK DOOR TO HEAVEN' EFFECTIVE TEAR-JERKER

Rates ** generally

Paramount
81 Minutes
William K. Howard is entitled to take a bow on at least four counts in BACK DOOR TO HEAVEN. He wrote the original story, produced and directed the film with imagination and even played a prosecuting attorney in a highly capable fashion. As entertainment it's a bit on the depressing side, but the majority of patrons will find it a moving, down-to-earth drama of a youngster from "the wrong side of the tracks."

Haward evidently sympathizes a bit too much with his hero, Frankie, a boy whose early life and environment leads him, inevitably, into a career of crime. As a boy he receives advice and sympathy from his grammar school teacher, but the theft of a mouth organ sends Frankie to reform school and, years later, he has become an embittered criminal. On his release from jail he returns to his home town to find that his teacher has been forced to retire and most of his former classmates have drifted away. Innocently involved in a murder, Frankie breaks jail to attend his class reunion and his career ends as he is shot down before his teacher and bayouild pals.

Woven into this dramatic tale of futility are numerous slices of life depicting the careers of Frankie's classmates. With the exception of the rich boy who becomes the town banker, all the others fail in their chosen professions.

The acting is excellent. Wallace Ford gives a memorable performance as the unhappy Frankie and his characterization is aided not a little by scenes contributed by Jimmy Lydon, who plays him as a child. Aline MacMahon's tender portrayal of the sympathetic school teacher who follows the destinies of her former pupils is also outstanding. Patricia Ellis takes care of the romantic episodes and also sings a song or two, but it is Bert Frohman's rendition of "Hometown" that rings the vocal bell. Stuart Erwin's heavy-handed attempts at comedy relief is the film's weakest point.

AD TIPS: Play up as a poignant drama of a boy who became a gangster because Fate didn't give him a break.

LEYENDECKER

'SORORITY HOUSE' MILDLY ENTERTAINING PROGRAMMER

Rates ** for dual bills in naborhoods

RKO Radio
64 Minutes
Anne Shirley, James Ellison, Barbara Read, Adele Pearce, J. M. Kerrigan, Elisabeth Risdon, Helen Wood, Doris Jordan, June Storey, Margaret Armstrong.

Directed by John Forrow

'SORORITY HOUSE' fails to rise above minor program classification because of its essential story weakness, although sincerely acted and fairly produced. Life in a girls' college, with its adolescent problems and heartaches, may interest the younger patrons but the film, as a whole, is unlikely to hold the attention of general audiences. Should be coupled with an action or adventure film on naborhood duals.

With even the romance incidental to the plot, the entire subject matter centers around the importance of sororities in the lives of the girl students. Studies and sports activities apparently are forgotten in the rush to be pledged to one of the leading houses. One girl goes so far as to attempt suicide when she learns she has not been accepted.

Anne Shirley, as the daughter of a small town grocer, is rushed by leading sororities when her boy friend deludes the snobbish girls into thinking her father owns a chain of stores. The plainly-dressed parent makes an unexpected appearance on a party night and makes Anne ashamed of him before the wealthy guests. But she has a sudden change of heart, begs his forgiveness and turns down the sorority bid.

A plea against snobbery and the college caste system is delivered naturally, and with telling effect, by J. M. Kerrigan. He and Miss Shirley, who plays his daughter, share the most tender and affecting scenes. Barbara Read, as the heroine's ugly duckling girl friend, and Adele Pearce, as a flighty girl whose every thought concerns sororities, are others who stand out. James Ellison is wasted in the leading male role.

AD TIPS: Stress the 'inside story of girls' college life' angle.

LEYENDECKER

'STREET OF MISSING MEN' FAIR GANGSTER MELODRAMA

Rates ** for action spots and naborhood duals

Republic
64 Minutes
Charles Bickford, Harry Carey, Nana Bryant, Tammy Ryon, Mabel Todd, Ralph Graves, Guinn Williams, Regis Toomey, John Gallaudet.

Directed by Sidney Salkow

Completely lacking in romantic appeal, STREET OF MISSING MEN will be limited to action spots or naborhood duals. As gangster melodrama, however, it holds the interest throughout and develops sympathy for both the hard-hearted racketeer and his enemy, the news-minded editor whose paper sent him to jail. As convincingly played by Charles Bickford and Harry Carey, these characterizations lift the picture out of the routine class.

The film starts as Cash Darwin (Bickford) returns from a five year stretch in Alcatraz determined to wreak vengeance on the newspaper man (Carey) whose underworld expose put him behind bars. A rival gangster is also trying to destroy the newspaper so Cash figures his best method is to get on the inside and pretend to be working for Carey. In his capacity as circulation manager, Cash starts by taking considerable graft but he finally becomes convinced that the editor is playing straight. In a last-minute change of heart, Cash removes the explosives, he, himself, had planted at the paper, but sacrifices his own life while saving Carey.

To show the softer side of Cash Darwin's nature, an extraneous newboy character is introduced to display hero worship. Tommy Ryan is not very successful in making the role believable. Ralph Graves returns to the screen in an unsympathetic part and the feminine roles are capably played by Nana Bryant, as the editor's wife, and by Mabel Todd. The latter is well cast, for a change, as a raucous-voiced cabaret singer.

Sidney Salkow's direction is fast.

AD TIPS: Concentrate on the attention-getting title. Play up Bickford and Carey, popular with action fans.

LEYENDECKER
WHAT THE NEWSPAPER CRITICS SAY

CONFESSIONS OF A NAZI SPY
(Warners)
"... Compelling indictment of Nazi espionage and Nazi dogma. Gains its clarity and force for the very reason that it never grows hysterical ..."
Howard Barnes, N. Y. HERALD TRIBUNE

"... A documentary film rather than one constructed for entertainment. Possesses the genuine thrill of a detective and spy story acted with uncommon skill and reinforced by the reality of its events... Hard-hitting anti-Nazi propaganda bringing up matters Americans might do well to consider..."
Archer Winsten, NEW YORK POST

"... Authentic picturization of the court records of the recent espionage trial... It, as a result of its accuracy and familiarity, the photoplay is lacking in drama and excitement, it is not sparring in its main purpose, which is to show the people of these United States how Nazi agents have tried to undermine our institutions..."
William Boehnel, N. Y. WORLD-TELEGRAM

DARK VICTORY
(Warners)
"... Miss Davis is superb... Miss Davis, Geraldine Fitzgerald and the rest of the players have made it one of the most sensitive and haunting pictures of the season..."
Frank S. Nugent, NEW YORK TIMES

"... One of the best star vehicles Hollywood has produced this year... Refreshed by Screenwriter Casey Robinson to fit Bette Davis, it gives her a chance to do a good job and puts her well up in line for her third Academy Award... Actress Davis plucks every heartstring she can lay her finger on, and under Edmund Goulding’s delicate direction she makes DARK VICTORY moving but not morbid..."
TIME

THE LADY’S FROM KENTUCKY
(Paramount)
"... Several moderately exciting shots of the ponies pounding down the stretch that afford only temporary relief from the dull doings of a synthetic show... No dramatic suspense and the romance isn’t even faintly plausible... Situations are nothing short of fortuitous..."
Howard Barnes, N. Y. HERALD TRIBUNE

"... Compact and unadorned... Incidents, both amusing and dramatic, maintain interest... Particularly pleasant to see Zasu Pitts again..."
Elise Finn, PHILADELPHIA RECORD

BACK DOOR TO HEAVEN
(Paramount)
"... Awkward attempt to crash the back door of the cinema industry... Gray, unaccented, often pointless..."
TIME

"... Director William K. Howard and a cast of remarkably fine players, tell an invigorating absorbing and bitter story of futility without compromise... A generally if not entirely satisfying experience..."
William Boehnel, N. Y. WORLD-TELEGRAM

MAN OF CONQUEST
(Republic)
"... As fiction it could be considered a semi-Western thriller. As history, which it is, it becomes an education none of us should miss. As a movie it’s one of the good ones..."
Archer Winsten, NEW YORK POST

"... Epic film... From the very beginning it is rough, strong, vibrant stuff, heroic in characterization, sweeping in scope, majestic in sentiment... Stuff of which patriotic spectacles are made and authors, director, and players have made the most and best of it..."
William Boehnel, N. Y. WORLD-TELEGRAM
UNMARRIED ... Taking a vacation from his familiar Western roles, Buck Jones appears here as a not-too-good fighter who lets a kid take charge of his heart. He and Helen Twelvetrees, a night club hostess, have the youngster thrust upon them and there's nothing much they can do about it. How these two, who know nothing about kids, work out their own, as well as his, salvation makes a yarn that seems to place the emphasis on heart tugs. 12-year-old Donald O'Connor plays the hero-worshipping boy. Larry Crabbe, Robert Armstrong, Dorothy Howe and Sidney Blackmer play the chief supporting roles. It's a Paramount release.

MYSTERY OF THE WHITE ROOM ... As you might suspect, this concerns a hospital—and death. But the dead don't die naturally, you may be sure. While in the midst of performing an operation, the lights are blotted out and the surgeon is found stabbed to death with a scalpel. Suspicions, recriminations fly about from one to another. The unusual climax finally has the culprit apprehended when the magic of modern surgery transposes the cornea of a dead man's eyes on those of a victim of the fiend, and thus identifies the criminal. No one could possibly complain that this solution lacks novelty. This Universal mystifier features Bruce Cabot and Helen Mack.
THE LADY'S FROM KENTUCKY ... In his first picture since "Spawn of the North" and what is his last for Paramount, George Raft appears as a high-pressure gambler from up North, who simply cannot understand the code below the Mason-Dixon line. He has a "fight-at-first-sight" romance with Ellen Drew, a gal from Dixie, who knows about gentlemen and thoroughbred horses. What Raft doesn't know about either causes the conflict that finally blossoms into love. Some of the picture's other points are spectacular racing scenes and some amusing comedy by Hugh Herbert and Zasu Pitts, who returns to the screen with her nervous hands after a too-long absence. Louise Beavers adds a few authentic dark-skinned touches. A Paramount picture.

EAST SIDE OF HEAVEN, ... Being an easy-going gent of most genial tendencies, as well as a father of some parts, Bing Crosby probably knows no resentment because a tiny tot named "Sandy" received most of the critical praise in reviews of this Universal film. Much of the amusement in "East Side of Heaven" is attributable to this babe, ably assisted by Bing and Mischa Auer. The crooner is given ample footage for his yodeling, while the lugubrious Mischa plays nursemaid. Joan Blondell assists in the fun.
SHORT SUBJECTS
FROM PHILLY
By "Jaywalker"

"Confessions of a Nazi Spy" opened at the Stanley here Wednesday with no untoward incidents to mar the premiere. Manager AL REH had seven plain-clothesmen around the theatre "just in case", but they had nothing to do but help keep the large opening day crowd in line. Warner published: ERIE CALLOW had ex-LEON TURRIO in town and copied lots of newspaper lineage for his story.

The B & B circus opens May 22nd and Allied has his house warming Tuesday from 11 A.M. to 3 at the headquarters in the Flint Building. HARRY NEILSON has leased the operatic world. The Colombo projectionists' union is out on strike at his house, after Nelson refused to grant an increase in wages over what the previous management paid. There will be a switch at vaudeville from the Earle to the Fox, as reported here last issue. Warners and the music publishers have worked out the problem, and will send the Earle band into the Fox for seven weeks, while that theatre's vaude and musical combinations. PAT GIVENS has been named manager of the Grand National branch, succeeding SAUL KRUGMAN. Latter went to United Artists as Harrisburg salesman and immediately got a break by going to that company's sales convention in Hollywood!...

Nixon's Grand went dark after four weeks of double features. JOSEPH WEINER, brother of Columbia's HARRY, gave the house the flag, charging 10 and 20 cents at first, then dropping to 10 cents straight for two features and a flock of shorts. Inc. Former local favorite LEE BLUMBERG was named head of field exploitation for Warner Pictures. We like those homely, square-tongued vaudevillians penned by JIM CLARK in Horlacher's Highlights, the delivery company's house organ.

SALLY FISHER, Allied's new secretary, is an extremely efficient girl, who knows her theatre business as well as most exhibs. Long experience with the Jersey Allied unit gave her a background that local independents are now finding very useful.

MURRAY BEIER's sextet, "Wages of Sin", opens at the Erlanger on June 2nd for an extended engagement at post prices. TheUMPTO luncheon-meeting scheduled for last Thursday was postponed indefinitely.

The Morning Star staff, headed by Manager SAM ROSEN, is in Chicago for the annual sales convention. CLAUDE HITE, SAM PALAN, MOE SHERMAN and BILL PORTER rounded out the contingent. The grand was broken last week for LEO POSEL's 750-seat Tyson Theatre in the Northeast. DAVID SUPowitz planned it is.

The Bingo games being played at halls operated by various fraternal organizations and churches are getting some under-cover attention from Allied chief SID SAMUEL. Some of these games play to as many as three thousand people a couple times weekly—and the pot is high. Theatres, barred from using games to stimulate attendance, have been held by this competition and Samuelson is taking steps to have the law enforced without discrimination. The manager of Beckett's Cigar Store, a landmark on the street, is getting its face lifted for the first time in many years. 

WANTED

Salesman, preferably one familiar with the theatre business, to sell a good line of janitor supplies locally or out of town. References, etc. Apply FB Box 28, Film Bulletin.
BIG TOWN CZAR
Universal presents a story by columnist Ed Sullivan in which is revealed the typical life of a gang leader, who rises to the heights by ruthless methods and falls victim to the same lawless code. Supreme overlord of gangdom, Barton MacLane rides high, except in the eyes of his mother and sweetheart. His hero-worshipping brother, Tom Brown, also takes the primrose path and only succeeds in bungling, causing his own destruction and MacLane's downfall. In a blazing gunfight, MacLane avenges his brother but is caught by the police, and pays the extreme penalty. He finally admits it wasn't worth it (as required by the Hays code). Author Sullivan plays himself. Eve Arden, Jock La-Rue and Frank Jenks are in the cost.

ROMANCE OF THE REDWOODS . How the love of a maid can bring out the finer instincts of even the most rough-hewn of men forms the basis of this Columbia picture, founded on the Jack London story. Charles Bickford portrays the lumberjack, who holds a strong, silent love for Jean Parker. Gordon Oliver, city-bred, also loves Jean and she reciprocates. Bickford takes his rival under his wing, but Oliver is killed in an accident, for which Bickford is blamed and absolved by the courts, but not the people. Much against his own will, Bickford saves the lives of his enemies in a forest fire and redeems himself. The blaze is spectacular. Review in this issue.
"A BOX-OFFICE SMASH THAT JUST CAN'T MISS!" JACK HARROWER in FILM DAILY

"Compares favorably with leading pictures of any studio."
— Motion Picture Herald

"Monogram has followed 'Boy of the Streets' with a topper."
— Hollywood Reporter

"Exhibitors can start boasting about it now."
— Motion Picture Daily

"Highly exploitable for good returns."
— Jay Emanuel Publications

JACKIE COOPER
AND
MARTIN SPELLMAN
NEW JUVENILE SENSATION IN
"STREETS OF NEW YORK"
with MARJORIE REYNOLDS · DICK PURCELL

Directed by WILLIAM NIGH · Screenplay and original story by ROBERT D. ANDREWS

BIG KEY CITY FIRST RUNS SET
GLOBE, NEW YORK QUEEN, GALVESTON MIDLAND, KANSAS CITY
STANTON, PHILADELPHIA STRAND, AKRON RITZ, ALBANY
LOEW'S, LOUISVILLE PALMS-STATE, DETROIT LOEW'S, INDIANAPOLIS
HIPPODROME, BALTIMORE LOEW'S, ST. LOUIS AND MANY MORE

A MONOGRAM PICTURE
THE "BUYING POOL" TALK

We are hearing again about the grandiose plan to create a "buying pool" of some 2,500 independent theatres throughout the country. The scheme, although not sponsored by the organization, reputedly will come up for consideration during the forthcoming National Allied Convention in Minneapolis, June 13-15.

The principal reason advanced by proponents of the idea is to balance the selling power of the major film companies with an equally strong buying power composed of independent theatres. Film prices, already too high in the opinion of the indies, would be forced down, or at least checked at their present level. The power of the big affiliated chains to hog product and crush independent competitors would be diluted by such a pool.

This is a pleasant situation for the abused theatreman to contemplate and he might be tempted to shout "hurrah." before he stops to analyze the double-edged and legally shady features of the idea, not to mention its impracticability.

Let us assume the "pool" or "combine" or "circuit" of 2,500 independent theatres is formed. The obvious purpose is to obtain the best products for its members at the best terms.

If 2,500 theatres are in the pool, seven or eight thousand independents will not be in it and, therefore, subject to its competition. What of the exhibitor who is in competition to one of the pool theatres? He has for many years relied on M-G-M and 20th Century-Fox as the backbone of his program—and this year the pool is making a deal for these products! Here is a perfectly legitimate and logical case in which the very plan, spawned to liberate the independents, becomes a weapon to destroy many of them.

True, the major distributors and their affiliated chains have allowed their strength to blind them to their obligations in our democratic economic system. They have set up artificial barriers against competition to maintain their control of the industry. They have become so smug in their imagined security that the development of the motion picture as an art and entertainment medium is being retarded and stifled.

The legality of a buying pool? We quote from the statement issued by the U. S. Department of Justice just three weeks ago explaining the reasons for the suit filed against the powerful Griffith Circuit in Oklahoma:

"If the major producers are deprived of control over local theatres, they must have for themselves a competitive market of truly independent theatres in which to distribute their product. They must not be at the mercy of local monopolies which control the market in particular areas. To leave the chain theatres in control of the market after divestiture by the major companies would be simply to substitute a number of local monopolies for the national monopoly which is now charged to exist. Such control would be equally disastrous to independent theatre owners. Local monopoly control may be quite as effective in stifling competition as national monopoly control and at the same time will be more disorderly."

The cure for monopoly is not more monopoly. We believe that Allied, by its campaign in the courts and the legislatures of the nation, will accomplish more lasting good for the independent exhibitors than any counter-monopoly schemes.

If we have any confidence in our system of government, we must have confidence that eventually it will right wrongs in the economic structure. The court records and the laws on statute books offer ample testimony that it has done so in the past. Progress may be somewhat slower, but that is the sound, the solid, the American way.

THE EDITOR

THE New TITLE

The lengthy title "Independent Exhibitors FILM BULLETIN" often led to confusion in references to this publication. For the sake of simplicity, we have abbreviated our name to just FILM BULLETIN. This does not imply in the slightest degree any change in our policy. We intend and hope always to be "The Voice of America's Independent Exhibitors."

THE EDITOR

MO WAX
WHAT BETTER MEDIUM
to carry your message to the
Independent Exhibitors of America!

On June 13-14-15 in Minneapolis, Allied States Association—the independent theatremen’s organization—will hold its annual national convention. It will be one of the most momentous meetings of exhibitors ever held, judging by the importance of the subjects to be discussed and interest being evinced by the entire trade. The gathering will be swelled by hundreds of exhibitors not members of Allied and by executives of the film companies and the large circuits.

The regular issue of FILM BULLETIN scheduled to appear on June 17th WILL BE ADVANCED to JUNE 12th.

and will be known as the

ALLIED CONVENTION ISSUE

It will be an issue crammed with articles, special features, and a wealth of news, views, and reviews

Copies will be distributed to every person attending the Convention, as well as mailed to our large and fast-growing list of subscribers.

FILM BULLETIN
THE VOICE OF AMERICA’S INDEPENDENT EXHIBITORS
THE Perfect MEDIUM
TO CARRY YOUR MESSAGE TO THE ALLIED CONVENTION!
THE WASHINGTON SCENE

By FB's Capital Staff Correspondent

NEELY BILL LUNGISHES

Friends and foes of the Neely Anti-Block-Booking and Blind-Selling Bill are getting just a little impatient waiting for something to happen one way or another on this controversial matter. The movie bill seems to be receiving the convenient and often-used treatment of being used as a dust-gatherer in a pigeon-hole.

Since conclusion of the hearings, proponents, as well as opponents, have been waiting anxiously to see what the sub-committee would decide. The answer, apparently, is “nothing.” Procedure is for the sub-committee to meet and decide on the merits or demerits of the measure then report to the full Interstate Commerce Committee, which would give its decision and report the bill to the Senate. Usually, of course, the full Committee substantiates the judgment of the sub-committee.

The fly in the ointment, however, in this tried and true formula is that the sub-committee has not taken any action. The reason for the delay has been the absence of the members of the sub-committee from the city at various times and the large amount of more important work before them.

This cannot be laid at the feet of the opponents because even Senator Neely, the sponsor of the bill, has been forced to leave Washington because of other business. The culprit in this writing is Senator Smith, chairman of the sub-committee, who is now in South Carolina for an indefinite period. It is a sure-fire bet that no action will be taken while the Chairman is absent as he is the one responsible for calling the sub-committee meeting to decide the fate of the Neely Bill. All in all it would appear that the Neely Bill is inadvertently getting “the run around.”

NATIONAL DAYLIGHT SAVING!

Meanwhile exhibitors are upset about another bill that has been introduced by Senator Neely. Known as Senate Bill 2310, it provides for nation-wide daylight saving time to supplant the present system of daylight time in one locality and standard time in another. Neely feels that this situation causes unnecessary confusion and proposes to make the daylight saving time uniform throughout the country.

This would appear to be a harmless enough suggestion and one that would not have any direct motion picture angle, but some exhibitors see in it a threat to their business. Exhibitors in many parts of the country oppose the measure on the ground that an extra hour of daylight will mean curtailed attendance at their theatres. It is estimated by the objectors that it might cut into their revenues from 10 to 25 percent during the summer months when houses are not too full as a general rule.

Ed Kuykendall, President of the Motion Picture Theatre Owners of America, has announced his opposition on these grounds and Col. H. A. Cole, President of Allied States Association, declares he is opposed to it and believes it would be opposed by every exhibitor.

The Bill has been referred to the Interstate Commerce Committee and it is not likely to get action there for some time as they have a full schedule of important legislation.

MAY OK FIGHT FILMS

One bill has been introduced in the Senate which should not meet with opposition from the industry. This one is by Senator Barbour of New Jersey calling for repeal of the law prohibiting interstate shipment of prize fight films. Many exhibitors have complained from time to time of this law, which deprives them of the right to show prize fight films.

Senator Barbour declares the law, which was enacted in 1912, was the result of racial feeling against Jack Johnson, then the world’s heavyweight champion. Senator Barbour is a former amateur heavyweight champion of the United States and Canada, which probably explains his interest in the matter.

“The present heavyweight champion, Joe Louis, is universally admired and the conditions that accompanied the ascension of Jack Johnson to the title did not accompany the ascension of Joe Louis,” Barbour stated. Hearings will be held on May 25th and 26th, he states, at which time such figures as Jack Dempsey, Jim Jeffries and others will testify.

Under Barbour’s bill, prize fight films would still be subject to the laws of the individual states, but would be allowed to move freely in inter-state trade. The measure seems to have universal approval, for, as the sponsor points out, fight films are being “boot-legged” across State lines now. Nearby houses in Maryland have done a lucrative business for years following major fights by showing the full account, while District of Columbia houses were barred from showing them. Of course, one might ask how the films got from New York to Maryland without crossing a State line.

MURPHY SITS TIGHT

The recent statement by Attorney General Murphy on general anti-trust policy afforded little comfort to the major filmcos. The statement was to have clarified as much as possible for business men where they stood regarding anti-trust suits.

Murphy announced that the Justice Department will continue to institute suits with no warning to parties involved. He said the Department will not promise to consult business men before instituting suits against their concerns.

“The Department must always be free to act and can’t be hamstrung,” he said. “The campaign will stress responsibility, discriminating and effective prosecution and will include both criminal and civil action. All our criminal actions will be carried out with a punch.” Murphy added.
TELEVISION MOVES FORWARD

Although, as announced, many of the large New York hotels did not rush to install television receivers (only the Waldorf has two sets), the new sight-sound medium continues to display signs of growth.

On Wednesday, the first baseball game was telecast by the National Broadcasting Company over its Station W2XBS. The college contest, between Columbia and Princeton, was strictly in the nature of an experiment, but it went far to illustrate the vast potentialities of television for such sporting events.

The reception was spotty and the scope of the camera was not wide enough to take in the pitcher and batter at the same time. The ball was not visible, although the sound of the missile hitting the catcher's mitt was clearly heard. The players were clearly seen at all times.

The telecast of this game suffered from many disadvantages that will not prevail for a prize-fight or any event held in a more limited area, where the camera can be concentrated and sharper images attained. Despite the imperfections in the ball game experiment, television experts expressed themselves as satisfied.

Leaving the country after a month's visit, Gerald Cock, television director of the British Broadcasting Corporation, declared that the United States will have established mass use of television within two years. The intervening time, he said, will be two years of "distress and tremendous expense" for those engaged in experimentation.

Four New York theatres have installed television receivers in their lobbies.

ALLIED EXPECTS ‘FIREWORKS’

With the declaration that "we will keep the convention going all summer, if necessary," W. A. (Al) Steffes, head of the Minneapolis Allied unit, made it clear that the independent organization intends to thrash out as many industry problems as exhibitors and film men are willing to discuss. Steffes' group will be host to the annual National Allied Convention, June 13-14-15.

Attendance of a large number of film executives and non-member exhibitors assured, Allied expects fireworks to pop off during the meeting. So far, it is agreed that the chief topics will be the major distributors’ trade practice code and the Neely Bill to outlaw compulsory block-bookings.

While there can hardly be any meeting of the minds between independent exhibitor leaders and film men on the Neely Bill, chances for some conclusion of the long-drawn negotiations on a trade practice pact are fairly bright. The majors’ drafting committee has been holding confabs in an effort to iron out the hitches which barred Allied’s acceptance of the proposed code. By the time the Minneapolis Convention opens it is not unlikely that the distributors will present a more satisfactory set of principles, including some definite system of arbitration.

Among the other subjects on the Allied agenda is Steffes’ plan to organize a nation-wide buying pool of independent theatres (see front page editorial).

GOVERNMENT PUSHES SUIT

Seizing upon every legal opening to delay the start of hearings in the Federal Government’s anti-trust suit against them in New York, District Court, attorneys for the major distributors have decided to ask for a further bill of particulars from the Department of Justice. The answer filed recently by the Department apparently failed to satisfy the appetite of the majors’ counsel for definite information on the points the Government will seek to make in its case.

The Justice Department, however, has made it clear that it has no intention of exposing its hand and thereby strengthens the majors’ defense. It evidenced further its determination to push the case to hearings as quickly as possible by writing a letter to Federal Judge William Bondy last Saturday asking that “a decision on this matter (the majors’ request for additional details) be rendered at the earliest practicable date, in order that the joinder of issue may be expedited as much as possible.”

COLUMBIA ACCEPTS CODE

Columbia’s position on the proposed code of fair trade practices was expressed as follows by general sales manager A. Montague at the company’s Eastern sales convention in Atlantic City last week:

“Columbia has taken an important position in the recent trade conferences on a fair practice code and the company emphatically expressed its intentions of living up to the last word, comma and period of that agreement. I want to convey to everyone that if the code is accepted by the government and by exhibitors individually and in groups, we definitely intend, I repeat, to live up to the very letter of the agreement.”

Exhibitors welcomed this statement, but are wondering if it is meant to stipulate the requirement of unanimous exhibitor acceptance before Columbia will be bound.

U.A. & COLUMBIA ANNOUNCE

Production plans for the 1939-40 season were revealed by United Artists and Columbia last week.

From Los Angeles came word that U. A. will have a program of between twenty-eight and thirty-two features from a list of producers somewhat larger than in past year.

Columbia will sell forty features and sixteen westerns on the regular program, plus one special Frank Capra production. The latter picture will be sold separately.

(Details of these two programs appear in Studio Size-Ups of this issue.)

President Murray Silverstone of United Artists announced the election as vice-presidents of Harry L. Gold, eastern general sales manager, and L. J. Schlaifer, western general sales manager.

UNIVERSAL, MONOGRAM PROFITS

Two of the fastest growing film companies showed the results of their progress in concrete form during the past fortnight by their profit statements.

Universal, thriving under the Cowdin-Blumberg-Work regime, reported earnings of $400,000 for the fiscal half year ending May 1st. This compares with a loss of $500,000 for the same period last year.

Monogram, for the first quarter of 1939, shows a net profit of $20,175, after amortization, but before Federal income taxes. This compares with a loss of $35,956 for the corresponding period last year. President W. Ray Johnston pointed out that the company had large obligations to write off since its organization less than three years ago.
'ROSE OF WASHINGTON SQUARE' BOXOFFICE MUSICAL

Rates • • • • " in cities; less in rural locations

Hollywood Preview

20th Century-Fox
90 Minutes

Directed by Gregory Ratoff

'ROSE OF WASHINGTON SQUARE' is a sister picture to "Alexander's Ragtime Band" and should be another boxoffice sock, although not as big as its predecessor. Like the Irving Berlin musical, its entertainment value is derived principally from its music, songs and dance, but also from its nostalgic background. The story, obviously based on the famous romance between Fannie Brice and Nicky Arnstein, is made interesting by the performances of Tyrone Power, as the ungrateful gambler, Alice Faye, as the constantly disappointed sweetheart, and Al Jolson, as the devoted pal and silent lover of Alice. Jolson will be a revelation to those who considered him "washed up." The film has no lavish musical numbers, but such music doesn't require them. ROSE seems destined for big grosses in the cities. Rural locations will not do as well.

Alice Faye and Al Jolson form a vaudeville act for which they try to get bookings. Disappointed at their failure, Faye goes away to the country for a few days and meets Tyrone Power, a small time gambler. Back in New York, Jolson gets a hearing and clicks without his partner. Power and Faye get married. Faye, too, soon clicks on Broadway. Power tries to go straight, but during the peak of her career, he becomes involved with the police. He jumps the bail supplied by Al Jolson. Faye continues troup ing. Power finally gives himself up, gets off with a light sentence and Alice promises to wait for him. This marks a successful comeback for Jolson. He is called upon for only a few dramatic scenes, but handles them admirably. However, when he blocks on and is given a huge white spotlight in which to sing his hit songs, here again is Jolson, the great entertainer of the Winter Garden days. Each number, including the perennial "Mammy", is delivered with the typical Jolson sock. Power comes through with a splendid performance in an unsympathetic role. Miss Faye's warbling of "Rose of Washington Square" and "My Man" invites comparison with Fannie Brice. Those who remember the throat-catching qualities with which Miss Brice endowed these numbers will find Miss Faye a bit disappointing, although her characterization otherwise is excellently done. Supporting members of the cast are called upon for mere bits.

Ratoff's direction is routine. He might have made this picture outstanding.

AD TIPS: Feature the three stars and the old song hits. Call it the successor to "Ragtime Band".

HANNA (Hollywood)

'HOTEL IMPERIAL' FAIRLY ENTERTAINING

Rates • • generally as dualler

Hollywood Preview

Paramount
78 Minutes

Directed by Robert Florey

Paramount's "jinx" picture emerges as much less than the "sensation" early production reports indicated and something more than the "flop" Hollywood gossip labelled it just prior to the preview. Neither strong nor important enough to carry itself HOTEL IMPERIAL is an entertaining dueller—full of action, some suspense and altogether interesting, particularly where Isa Miranda is concerned. The fair-haired Italian star is a beautiful girl and an accomplished actress. Her role in this is not all it should be, but is such that it shows her to be a newcomer of some possibilities. Given better pictures, she can become boxoffice. Exhibitors will do best by duelling this except where sufficient interest in the new star can be aroused.

Miranda is an actress who takes a job in a hotel frequented by troops during the War, in order to discover the man who caused her sister to commit suicide. The trite plot is given spark by the atmosphere of the production, as well as the performances by Reginald Owen, as an artistic Russian general, and J. Carrol Naish, betrayer of Miranda's sister and suave villain of the piece. Roy Milland is uninteresting as the romantic interest.

Direction by Robert Florey helps considerably.

HANNA (Hollywood)

'LUCKY NIGHT' SILLY COMEDY MUST RELY ON STAR NAMES

Rates • • • • + on names only

M-G-M
82 Minutes

Directed by Marron Taurog

The vogue for whacky comedies having long since passed its peak, LUCKY NIGHT will be forced to rely on the popularity of its two top-flight stars to achieve average grosses. Younger patrons may label it entertaining light comedy fare, but the older and more conservative audience element is certain to find it silly and disappointing. Some may object to the irreverent treatment of marriage—Taylor and Miss Loy taking the vows while under the influence of liquor. The dialogue can boast of a few bright spots but the situations are forced and lacking in motivation. Myrna Loy's playing has a delightfully casual quality which, unfortunately, fails to give conviction to her role. Robert Taylor seems more at home in the farcical sequences than he does in the film's few serious moments.

Miss Loy plays a wealthy girl, bored with society men, who bets her father she can get a job and support herself. Broke and on a park bench, she meets a young drifter (Taylor) whose finances are at a similar low ebb. They find a dime and in one short evening run it up into a huge sum and finish up the night by getting married. Miss Loy tries to curb Taylor's natural disinclination to settle down and save money. When she refuses his request to celebrate his first raise, he quits his job and goes off on a drunken spree. She is convinced their marriage is a failure, but her understanding father is instrumental in patching matters up for a happy finale.

Henry O'Neill, a dependable character actor, stands out in support and Douglas Fowley, Marjorie Main and Charles Lane contribute amusing bits. But the Loy-Taylor combination is the whole film.

AD TIPS: Concentrate on the star names. Title is a natural for give-away or prize nights.

LEYENDECKER

BOXOFFICE RATING: • Means POOR; • • AVERAGE; • • • GOOD; • • • • EXCELLENT
'CAPTAIN FURY' FIRST RATE POPULAR ENTERTAINMENT

Rates * * * generally

United Artists
(Hal Roach)
91 Minutes
Directed by Hal Roach

Choice popular entertainment indeed is this smart, showmanly production from the Hal Roach Studios. CAPTAIN FURY tells a swashbuckling story in a swashbuckling manner—bright, fast-moving and crammed with exciting action. Not the least of its virtues is the inimitable Roach brand of humor pervading the proceedings throughout, slapstick, perhaps, but withal, charming, delightful and humorously tasty. The Australian background is faithfully and accurately carried out with the inclusion of such intriguing details as kangaroos and koakaburra birds besides authentic reproductions of the Australian landscape and buildings. Brian Ahern's hit performance in "Jauz" gives his appearance in this film a timely boxoffice value. He will be particularly appealing to the ladies. Victor McLaglen will draw the men. This boxoffice combination, plus the countless exploitation opportunities afforded by the title and story will mean good grosses for the enterprise showmen.

Story takes place during the early settlement of Australia when prisoners were sent there by England to become serfs in the hands of the powerful landowners. Brian Ahern is one of these, a political prisoner, who is taken by George Zucca, a wealthy and powerful landlord, who is attempting to force a group of settlers off of certain land so that he may claim it as his own. Ahern escapes from his station, learns the plight of the settlers and determines to help them. To this end, he forms a band composed of criminals he releases from Zucca's bondage. They successfully fight Zucca and his forces, finally winning their battle when the situation is made clear to the governor who has come from the city to hang Ahern. He and his men are pardoned.

Ahern is a vigorous and dashing Captain Fury. June Lang is an agreeable romantic foil. Victor McLaglen as his light-fingered aide gives another of his clever comedy performances. Lukas acquits himself admirably in a somewhat unsympathetic role. Virginia Field does nicely opposite McLaglen. George Zucca is a first rate menace. John Carradine, Mary Gordon and Douglas Dumbrille have choice and well played roles.

Most distinctive feature of Roach's direction is its lightness. It is first rate work, made better entertainment by this tongue-in-cheek handling.

AD TIPS: Sell "Fury" as a Robin Hood type of character. Feature Ahern in this adventuresome-romantic role.

HANNA (Hollywood)

'SOME LIKE IT HOT' WEAK JITTERBUG EFFORT

Rates * * * where jitterbugs can be sold; less elsewhere

Paramount
(Hollywood Preview)

64 Minutes
Directed by George Archainbaud.

There may be some profitable exploitation angles to this cheap Paramount musical such as the title, jitterbug aspect and Gene Krupa tag, but where entertainment is concerned this little number is plenty weak. The story is familiar, the situations embarrassing and the gags are like old but wearying friends. Swing addicts will probably be satisfied with the few appearances of Maestro Krupa and the exhibitor who can attract enough young folks will do fair business. In most spots it will serve as secondary dual bill fare.

Bob Hope is a loud-mouthed carnival operator with whom Krupa's band is affiliated. Hope meets Ross, a singer, and they decide to team up. Bernard Nedell, manager of a ballroom, hears Krupa's crew and spots him in his establishment, something Hope has been trying to do for some time. With Ross as the soloist the outfit becomes an instantaneous hit. Hope ekes out a living barking for excavation projects. He shows up at the ballroom one night to return Ross' ring which he lost at a crap game. She loves him, it appears, so turns down the offer of marriage by Nedell to join Hope. Bernard Nedell, a new face to this reviewer, is the outstanding member of the cast. His almost heavy characterization is in the best of taste. More will be seen of him. Hope and Ross struggle against poor material and neither can be blamed for their failure to overcome it. Fortunately Krupa is not given many lines to read. His music will please his fans. George Archainbaud's direction has some very good moments, but, on the whole, his work suffers because of the sloppy script.

AD TIPS: Sell jitterbug king Krupa and Hope.

HANNA (Hollywood)

'PANAMA LADY' CHEAP DUALLER

Rates * * on title

RKO
(Hollywood Preview)

64 Minutes
Lucille Ball, Allan Lane, Steffi Duna, Evelyn Brent, Donald Briggs, Bernadene Hayes, Abner Biberman, William Pawley, Earle Hodgins.
Directed by Jack Hively.

This is a cinematic mickey Finn. Cheap, trite and laughable in its attempted seriousness, PANAMA LADY makes one groggy wondering why a producer cannot see on its face that such a cooked-up yarn should not be made. It will suffer a quick and richly deserved demise in the grinds, where the suggestive title might entice some trade.

Lucille Ball is an American girl stranded in Panama, who helps roll Allan Lane while he is drunk. To stave off a threatened jail sentence, she goes with him to South America to act as his housekeeper. Lane expects something more, but Ball keeps their relationship on a business basis. Supplementing this exciting element is some stuff and nonsense involving Donald Briggs, ex-sweetie of Miss Ball, who is engaged in smuggling guns. He follows her to South America where she kills him when he endeavors to steal Lane's oil rights. Film is told in flashback form and at the end we find Lane advising Miss Ball that the shot which actually killed Briggs was fired by Steffi Duna, an overly jealous native girl. This overworked dramatic device results in the culmination of their love. The players do the best they can with such material.

This is Jack Hively's first directing job. He shows promise, but no megaphoner could compete with the trite screenplay offered by Michael Kanin.

HANNA (Hollywood)
THE MIKADO WILL DELIGHT THE EYE AND EAR
Rates • • • for class audiences; less elsewhere

Universal
90 Minutes
Directed by Victor Schertzinger.

The best-known and most widely-sung musical comedy in the history of popular music, THE MIKADO has been brought to the screen as a gorgeous Technicolor spectacle without losing any of its quaint charm and simplicity of its humorous little tale. As presented in its traditional form, without the desecration of swing or jazz, the ageless operetta proves Gilbert & Sullivan to be the all-time masters of liltling melody and satirical wit. This is a must for every loyal Savoyard and should clean up in class spots. For general audiences it will need selling, but the fome of recent modern versions should, conversely, create interest in this. Word-of-mouth comment will help subsequent runs.

RARELY has Technicolor been employed to such superb effect as in photographing the brightly-colored costumes and rich Oriental backgrounds of this British-mode production. The voice recordings are, with one exception, unusually clear and the unseen orchestra contributes a magnificent musical accompaniment. Each of the enchanting melodies is a delight to the ear with "Three Little Maids", "A Wondering Minstrel" and "The Flowers That Bloom In The Spring" certain to set audiences humming. The witty lyrics of "Behold the Lord High Executioner!" and "To Make The Punishment Fit The Crime" make one regret the absence of encores.

The story of the son of the Mikado who ran away from court and become a strolling minstrel to escape the attentions of an elderly lady who claimed him in marriage is familiar to most. The dilemma of Ko-Ko, timid tailor turned Lord High Executioner, when he finds he must behoove someone or have the office abolished is as amusing as ever or are the machinations of Pooh-Bah, noble lord who has deligned to accept all the other high posts of State—and the salaries attached to them. The delicious unreality of this tale is its chief charm.

Two of the original D'Oyly Carte players, Martyn Green and Sydney Granville, squeeze every ounce of humor out of these situations. Green, in particular, cloaks to the utmost to fill his bag of laughs. John Barclay is a sonorous-voiced Mikado and Constance Willis, with a rich controllo, gives a terrifying portrayal of the ugly Kikishe. Kenny Baker, while scarcely an ideal choice for Nanki-Poo, has a resonant tenor and an inoffensive personality. Jean Colin, as Yum-Yum, is attractively made up but her voice occasionally fails to ring true. These last, however, are minor faults in a memorable screen production of a timeless musical favorite.

AD TIPS: Tell those who are not G & S fans that they do not know what joys they have been missing. Sell it as musical comedy. Play up the D'Oyly Carte name, known in every large city. Make tie-ups with music societies.

LEYENDECKER

GRACIE ALLEN MURDER CASE IS GOOD FUN
Rates • • • generally

Hollywood Preview
Poromount
74 Minutes
Directed by George Arthur.

This is lough provoking entertainment for everyone—those who like Gracie Allen and those who don't. Story has lots of gags, some old—some new, but all ore well delivered by the infectious Miss Allen with humorous and entertaining results. Where this cannot stand on its own merits, it is an above-average dualler.
Gracie is the screwball niece of Jed Prouty, who gets one of his employees, Kent Taylor, involved in the murder of an escaped convict.

ANNEX EXPRESS' TIMELY AND EXCITING MELODRAMA
Rates • • + for nabobhood duals and minor first runs

Grand National
70 Minutes
Directed by Otis Garrett.

An exciting and interest-bearing melodrama which gives a graceful bow to the current screen croze for Americana in strong without freezing it on audiences. EXILE EXPRESS is swiftly-paced, never lags and its timely theme is told with conviction. A programmer suitable for minor first runs and the majority of dual bills.

Anno Sten returns to the screen in a typical Dietrich role and creates a nice balance between smoldering fire and noise appeal. The former Sam Goldwyn star is seen as the assistant to a chemist who has accidentally discovered a deadly acid which might be used to destroy human life. The day before she receives her final U. S. citizenship papers, foreign agents attempt to bribe the girl to reveal the formula and, failing in this, they murder the chemist. The girl is ordered deported and placed with other undesirable aliens on the express to New York. On board she encounters a reporter who helps her escape and marries her to make her a citizen. After an amusing romantic interlude in a deserted country hotel, the spies recapture the girl but her new husband rescues her and turns the foreigners over to the police authorities.

Anna Sten has never before seemed so attractive. She gives a captivating performance against such sterling trouper as Jerome Cowan, Stanley Fields, Jed Prouty and Walter Catlett, all of whom make their roles count. Two distinctive bits are contributed by Etienne Girardot, as a garrulous hotel keeper and by Fedor Chalapin, who adds a satirical touch as a pessimistic radical. Alan Marshal turns in a good performance as the romantic reporter. Otis Garrett's direction is first-rate.

AD TIPS: Anna Sten will probably need selling. Play up Marshall, leading man in recent M-G-M films. Use cut-out heads of the half-dozen familiar character actors in the cast.

LEYENDECKER
'ONLY ANGELS HAVE WINGS' THRILLING AIR DRAMA

Rates • • • or better generally

Columbia
121 Minutes
Directed by Howard Hawks

Very good. Despite its length, ONLY ANGELS HAVE WINGS maintains interest throughout and the exceptionally well done air scenes fascinate and provide thrills. Its engraving qualities are the more to the credit of Director Howard Hawks, in view of the fact that the story is rather routine. With a cast headed by the ace boxoffice names of Cary Grant and Jean Arthur, and the "comeback" effort of Richard Barthelmess, this should garner outstandingawards generally.

Decidedly adult entertainment, the yarn, authored by Hawks, has charmer girl Joan Arthur arriving in a small South American port where everything, including a small commercial air line, is owned by "The Dutchman", Sig Ruman. The air line, haven for cost off flyers in the States, is operated by Grant. Their job is to carry the mail across the fog-covered Andes. Arthur falls in love with Grant. Her love is not reciprocated because the flier feels that women and flying do not go together. During one of the treacherous fogs which make flying in this spot hazardous, one of the pilots crashes and is killed. Ruman replaces him with Barthelmess, a renegade aviator who bailed out during a test flight and allowed his mechanic to crash to death. Thomas Mitchell, this mechanic's brother, is one of Grant's men. To complicate matters further, Barthelmess is married to Rito Hayworth, the girl who jilted Grant in the States. In this atmosphere of hard-heartedness, jealousy, hatred, and danger, anything could happen and does. But Barthelmess proves himself a hero, and Grant finally falls for Arthur, after the mail contract is won for the Dutchman.

Grant gives another ingratiating performance that will score heavily with men and women alike. Miss Arthur's role was made a bit too soft for what one expects in such an atmosphere. Barthelmess handles a delicate role very capably and lends great sympathy to a character which might easily have been otherwise. The support is uniformly good down to the bits.

The amazing and thrilling air scenes are among the most authentic to hit the screen, and were made technically perfect by Paul Montz. Hawks is to be commended for realistic and authentic reproduction of native scenes and the breath-taking performances which dot the film. Every phase of the story has been woven together in masterful directional fashion.

AD TIPS: Feature Grant, Arthur, and Barthelmess. Call it the greatest air picture since "Hell's Angels".

'BIG TOWN CZAR' UNSATISFACTORY PROGRAM MELODRAMA

Rates • • for action spots and cheaper nabobhood duals

Universal
62 Minutes
Directed by Arthur Lubin

BIG TOWN CZAR is an implausible, a commonplace and an unsympathetic handling of the oft-told tale of a racketeer's downfall.

Locking in strong boxoffice names, it will probably be relegated to the lower half of double bills. The novelty of Ed Sullivan's screen appearance, playing himself, may create some interest in the film, especially where his syndicated columns are widely read.

Author-columnist Sullivan falls back on the familiar narrative opening to introduce his central character, Phil Daly, and show the humble East Side surroundings and harelip family from which he sprang. When Daly usurps the position of his chief, the numbers racket king, he starts to splurge his ill-gotten gains. His proud family and boyhood sweet-heart scorn his proffered wealth but his hard-working kid brother becomes impressed and joins the mob despite Daly's objections. From this point the big shot racketeer's luck changes resulting in the brother's death and Daly's eventual capture after hiding out from the police in his parents' tenement home. As if further proof were needed that "crime doesn't pay," on epilog shows Daly, in the shadow of the electric chair, confessing to Sullivan that "It was never any fun, Ed."

MacLane gives a vigorous portrayal of Phil Daly, big shot racketeer. Jack LaRue, Frank Jenks and Horace MacMahon contribute their standard performances as mobsters. Ed Sullivan, who walks through his role, will never be accused of stealing scenes from the actors. Arthur Lubin's direction is weak.

AD TIPS: Use blow-ups of Sullivan's syndicated columns and huge heads of the well-known columnist. Action houses can feature the gangster angles.

'ROMANCE OF THE REDWOODS' FOREST FIRE MELLER NOT SO HOT

Rates • • • for duals and action spots

Columbia
65 Minutes
Charles Bickford, Joan Parker, Gordon Oliver.
Directed by Charles Vidor

This melodrama of the timberland and logging camps has some of the darkest photography on record, plus a characterization by Bickford that is puzzling many hours after it is witnessed. Direction lags and entirely too much footage is given to forest fire thrill finish, which was photographed in two tone color, brown and green. It certainly is a plenty big fire, but not big enough for the seemingly endless footage it consumes.

Bickford is a silent, he-man lumberjack, who is soft when it comes to caring for injured beasts of the forest and soft about Joan Parker, who grew up in the timberlands and is young enough to be his daughter. Oliver, is the city slicker, but on all right guy, who comes job-seeking in a sports roaster, courts Parker and makes friends with Bickford. The two of them work alone in the saw-mill and on the wedding day Oliver is hurled to death in the blaze. Looks like Bickford did it with a jealous motive. This leads to a trial, an unpopular acquittal and a forest fire climax, with Bickford wandering thru the burning woods to save a trapped truck load of his fellow workers, who were so quick to pass judgment upon him.

Outstanding scene is the accident in the sawmill. Altho some of the flaming forest stuff is okeh, there is too much of it. Parker turns in nice performance, as does Oliver. Bickford's role is confused.
COLUMBIA

This issue finds Columbia continuing its active pace with five pictures in production. "Mr. Smith Goes To Washington", "Golden Boy" and "Coast Guard" continue, in addition to the recently started "A Woman Is The Judge" and "Mounted Police No. 1" (Charles Starrett) . . . A survey of Columbia's forthcoming releases substantiates our remark in the last Size-Ups that this plant is due to make a rather favorable impression during the final weeks of the current season. "Only Angels Move Wings" (Grant-Arthur) is winning on enthusiastic press reaction. "Golden Boy" is another important summer release, as is "Good Girls Go To Paris, Too" the Joan Blondell-Melvyn Douglas film. "Coast Guard" has three fine names in Ronald Scott, Ralph Bellamy and Walter Connolly. It is being directed by Edward Ludwig, who may be depended upon to get the best possible results. . . Accepted on its face value, Columbia's 1939-40 schedule leaves an excellent impression. Composed of forty features and sixteen westerns, the line-up carries a greater number of A pictures than heretofore associated with this plant. Frank Capra's "Mr. Smith Goes To Washington", to be sold separately from the rest of the program, is not the only exhibitor bait. Wesley Ruggles will contribute two pictures; one announced, the other "Arizona", with Jean Arthur. Frank Lloyd has also been secured for two assignments, one of which is the previously announced "Tree of Liberty". Howard Hawks will deliver "The Bigger They Are", starring Cory Grant. "Singapore", "Super Clipper" and a Joan Blondell-Melvyn Douglas feature are other top bracket attractions. Among this company's more important B output are: three "Blonde" comedies; two Joe E. Brown features; two Betty Goodwin vehicles, two Alshon pictures based on "The Little Peppers" stories; two "Lone Wolf" mysteries, starring Warren William, and the usual Jack Holt group of four action-melodramas to be produced by Larry Darmour. "Men in Sing Sing", "America at Scotland Yard" and a Mrs. Martin Johnson adventure film (tentative) are also scheduled. An undetermined number of "specials" will be chosen from among such valuable story properties as "The Life of Alfred Nobel", "Chapin", "Miss Quiz", "The Mad Rumelhearts", "Volley Forge" and "The Man Who Won The War". The Western group will be composed of ten Starretts and six Bill Elliotts. Four serials are listed: "The Shadow", "Terry and the Pirates", "Deedwood Dick" and "The Green Archers" . . . The most salient features of Columbia's 1939-40 plans are the number of name directors and producers it boosts and the important story properties it has acquired in recent months. Columbia has not been and is not now in the position to announce star and supporting names for more than a handful of pictures but as Studio Size-Ups has frequently pointed out the presence of capable production men on the Columbia lot can go a long way toward attracting the personalities the studio needs. Mr. Cohn already has the personnel and the stories. His ability to secure outside stars is legendary in Hollywood and needs no confirmation here. This combination of factors convinces us that we may look forward to better things from Columbia in the ensuing months.


GRAND NATIONAL

Completion of "Miracle of Main Street" finds this plant currently inactive until Fine Arts sends "Trouble in the Pacific" into production under the direction of Elmer Clifton . . . Outfit's attention at the moment is being centered on getting all available product off to the exchanges. "Exile Express" is definitely in G-N hands and negotiations were concluded during the past two weeks whereby "Sing- ing Cowgirl" (Dorothy Page), "Pomona Patrol" and "Six Gun Rhythm" were also turned over to G-N for immediate release.

METRO-GOLDWYN-MAYER

With twelve productions starting during the next few weeks, MGM will have a total of eighteen pictures before the cameras during the month of May, a record in production activity for this company. Already at work are "The Women" (Shearer-Crowford-Russell), "On Borrowed Time" (Lionel Barrymore), "Lady of the Tropics" (Taylor), "Stronger Than Desire", "Gone With The Wind" and "Robes In Arms". The following will begin within the end of the month: "Balo- laiko" (Eddy-Massey), "Ninotchka" (Gorbo), "A Day At The Circus" (Morx Brothers), "Northwest Passage" (Taylor-Tracy), "Thunder Alfoil" (Beery), "Blackmail" (Edward G. Robinson), Tod Brown- ing's "Miracles For Sale" (Henry Hull), "It Can't Happen Here", "The Emperor's Stallion", "The Great Concanian", "Willow Wink" and "A Lady Comes To Town". This peak in production, which began with the completion of the company's extensive building program climaxxed by the opening of the studio's thirtieth sound stage, will place ninety per cent of the MGM roster of stars and featured players before the cameras besides taxing the resources of the studio's personnel . . . MGM is contemplating the production of a new series of pictures based on the adventures of a newly married couple. They may star Florence Rice. This will bring to six the total number of series productions at MGM. They are the "Hordes", "The Kildares", "Torazzo", "Thin Man" and the book detective series . . . Albert Levy, formerly associated with Nat Levine, becomes an associate producer here. His first job will be on "Blackmail" . . . To eliminate further delays and speed up production on "Gone With The Wind", it is reported that Victor Fleming will return to work on part, while Sam Wood continues as the megaphone of a second unit . . . William Powell may return to the screen after his lengthy absence as Garbo's co-star in "Ninotchka".


MONOGRAM

Production full hoor here will be lifted when Paul Malvern begins work on his second "Tailspin Tommy" feature next week. This will be followed by "Rall Wagons Roll" (Tex Ritter) and "Girl From Rio" (Movita) . . . Monogram's 1939-40 program will consist of thirty features, sixteen westerns, eight starring Jack Randoll and an equal number with Tex Ritter. In addition, Mono will reissue eight outdoor pictures starring John Wayne. Jean Parker has been contracted for...
two pictures and Jackie Cooper is scheduled for one. Another pro-
duct announcement highlighted is the ward that E. B. Derr will remain
with Monogram to produce a group of pictures with Jerry Brandt, son
of the late Joe Brandt. Among the more ambitious productions listed
by Monogram for the new season are "Rip Van Winkle", "Queen of
the Yukon", "Son of the Navy", "His Father’s Son", "Oliver Twist",
and "Under Northern Lights". Boris Karloff will be seen in four
features devoted to the doings of Mr. Wong, the celebrated Oriental
detective. John Trent will play the role of Tailspin Tommy in four
features and Frankie Darro will be seen in four action-melodramas.
Marcia Mae Jones, Jackie Moran, Martin Spellman, Movita and John
Carroll are other names on Monogram’s 1939-40 talent roster. The
last two named will be given extensive build-ups by Mono particu-
larly in the South American market . . . . Comment on this line-up
may well be expressed by the frequently quoted FB opinion to the ef-
fect that Monogram is doing a bang-up job in its field because of
able management in both the production and administrative divisions
of the organization. There is no indication that there will be any
slackening of effort during the coming season . . . . Monogram ex-
pects to prove worthy of its prominence as a producer of network
jingles. July and August releases are "Streets of New York" (Cooper-Spall-
man), "Wolf Coll", based on a Jack London story, "Mr. Wong in
Chinatown" (Karloff), "Bay’s Reformatory", a second "Tailspin"
picture, "Murder in the Big House" and "Stunt Pilot". 

**CONTRACTS:** Tex Ritter renewed . . . Jack Randall retired for one year

**PARAMOUNT**

There has been no let-up in production here. Seven pictures are
grabbing. The new shows are "Are Husband Necessary?" (Mac-Murray)
and "Double-Dyed Deceiver", Harry Sherman’s first effort of the
new season . . . . Plans to make "The Life of Victor Herbert"
one of the top-notch pictures of the year are rapidly being formulated.
Russel Crapse is here to do the screenplay from Andrew Stone’s or-
iginal. Allan Jones will play the lead which will not be the composer
himself. For the leading lady an extensive talent hunt has been
launched with the hope that an "unknown" will fill the bill . . . . Cecil
B. DeMille has abandoned production plans for his biblical story
"Esther". Paramount will launch Marlene Dietrich for "Heil America".

**CASTINGS:** Lester Matthews in "Ruler of the Bear" . . . . Elizabeth Risdon, Key
Lake, Roger Gray in "Dusted Passageway" . . . . Mac Bruce, Hattie Keel, Clarene
Kohl, Montie Blue, Paul Guilbert in "Our Leading Citizen" . . . . William
d’Amboy in "Nightwalk" . . . . Jake Logan in "Dr. Cyclope" . . . . Janine Darcey, James
Gerald in "French Without Tears" . . . . Allan Jones in "Victor Herbert!"
with Betty Field, Jackie Cooper in "Seventeen" . . . . **DIRECTOR ASSIGNMENTS:**
E. H. Griffith in "Victor Herbert!" . . . . Nate Wali to "Argentina"

**CONTRACTS:** Allan Jones to two picture deal . . . . Ona Massee to player’s contract

**REPUBLIC**

Four pictures are in production here, two features and two west-
corns . . . . "Those Fighting Men of the Phil" (Phil Silvers) 1939-40 release Horizontally

(Continued from Page 9)

(Continued on Page 16)
Hollywood Editorial

By

DAVID JAMES HANNA

MORE ABOUT INDEPENDENT FILMS

The present offers a most propitious time for Hollywood's independent producers to awaken from their lethargy and give serious attention to their sphere in the motion picture production scene.

In the last issue of FILM BULLETIN, our Washington correspondent disclosed the details of the most recent anti-monopoly blow struck by the Department of Justice, namely: the institution of proceedings against theatres in Oklahoma controlled by the powerful Griffith chain. Similar suits are reported to break elsewhere. These actions, combined with the suit against the film companies, lend added credence to the belief that the Government is altogether serious in its desire to break up the domination of the film business by a few affluent and powerful organizations.

Clearly all evidence points to an inevitable change in the control of industry from the past. However, whether voluntary or by compulsion, it will consume one, two, or even three years. That should not be regarded by the independent producers as cause to confidently sit by. Now is the opportunity to thrust in a wedge and open a niche for themselves.

No brilliant analytical mind is required to conclude that as the cases against the "Big Eight" proceed, steps will be taken by those organizations to prepare themselves for every contingency. The fact that a consent decree in the New York case was even discussed lend solid substance to this statement. By the same token, the independent production and distribution organizations must realize that now is the time to start putting their houses in order, not only to salvage existing interests, but to entrench themselves firmly in the industry scene by the time business conditions became more favorable for them.

This, as we have so often maintained in the past, cannot possibly be accomplished by individual effort, but requires the serious and wholehearted cooperation of the most substantial and competent people in the independent field.

Our editorial of February 11 stamped improper distribution facilities as the most serious impediment to the accomplishment of successful independent production. We discussed the possibility of mutual exchange representation as follows: "One or two independent producers cannot work out a distribution set-up merely for themselves. Effective exchange representation requires the cooperation of every independent film man in Hollywood. What should be established immediately is a nation-wide system of exchanges to be fed by the combined product of all the indie producers."

At present, most of the states rights distributors are disgusted and discouraged by the situation. They are finding it ever increasingly difficult to obtain any regular supply of product. There may be many reasons for this, but not the least of them can be traced to the indie producers themselves. They conceive programs which they are wholly unprepared to deliver, promise them to their distributors and seldom deliver as much as 25 percent of the program announced.

For many years they have been securing advances from the state righters and leaving them to hold the bag, so that the latter are now reluctant to make any further advances and prefer to wait until someone comes along with a completed picture and offers it to them for some small guarantee against a percentage of the take, or on a straight percentage deal. In plain words, the fly-by-night independent producers have overworked their field and it is no fault of this source of finances, the average individual independent only occasionally can scrape together enough capital to make a single picture and, then, his cost of contacting distributors to make deals consumes whatever profit he might make on it.

On the other hand, let us examine further what might be the case if five or six of the foremost independent producers were to form an independent organization. The situation would take on an entirely different aspect.

The first step of such a company would be to appoint an efficient organizer to go into the field and bring about a co-ordination of the existing independent exchange system. This would mean the merging of several exchanges into one well-financed and well-managed distribution point in each territory.

Having thus secured distributing outlets, such an independent organization would automatically become a less hazardous set-up for financial men to back.

A program of twenty-six to thirty-six pictures would be sufficient for a beginning, each producer to be responsible for a small group of features annually. The bulk of these should be melodrama-action pictures or mystery-actions. The program can be rounded out with a group of Westerns, particularly for distribution in the South. Comedies, musicals and society dramas must be avoided. Independents cannot compete in these fields with the majors. Any dramas attempted should have strong exploitation angles—or not made.

Budgets on such a program need not necessarily be large. A good melodrama can be turned out for from $15,000 to $20,000. Westerns can be done for less. Production values is not too important at the outset. Given a good exploitation angle, as any distributor could inform the producer, the marketing value will increase proportionately.

The participating exchanges would immediately be placed on an equal basis. Such a coalition of reputable independent production men could and would deliver the number of pictures promised. Salesmen would have a definite program to sell exhibits, who would be eager to display confidence in the new organization, providing there was a basis for it. With an assured flow of product, these distribution outlets could begin to compete with the others. Eventually they would be forced no longer to exist on crumbs, as they do under present conditions.

The producers' advantages are many. In the first place, each individual unit would benefit from the buying power of the group. Players, stories and production facilities will become more easily and more cheaply available to him because he would be part of an important organization and no longer a shoestring operator. Systematic and intelligent distribution of his pictures would assure him of a continuous, steady flow of income—something almost unheard of in present-day independent circles.

We have no intention of picturing an imaginary Independent Utopia. The formation of an independent unit such as we have outlined means intelligence and work—hard work and plenty of it. We do, however, feel there is a niche for such an organization and that mutual effort and co-operation can accomplish it. Now is the logical time to do it.

It is with this thought in mind that the matter has been reopened here and will be further discussed in subsequent issues. In this respect, we should like to enlist the assistance of FB's readers, whose comments and suggestions will guide our future remarks.
COLUMBIA

1938-39 Features (41) Completed (27) In Production (1)
Westerns (12) Completed (10) In Production (1)
Serials (4) Completed (4) In Production (0)

1939-40 Features (40) Completed (10) In Production (0)
Westerns (16) Completed (14) In Production (0)

MOUNTED POLICE NO. 1

Western—Shooting started: May 13
Cast: Charles Starrett, Iris Meredith, Sons of the Pioneers, Lance Chandler, Stanley Brown, Kenneth McDonald, Eddie Cobb, Dick Carroll, Albert Alles, Hal Taliaferro, Harry Carding, Yerma Steele, Roger Grey
Director—Charles Coleman
Producer—Harry Decker

A WOMAN IS THE JUDGE

Drama—Shooting started: May 13
Cast: Belasheff, Otto Kruger, Frieda Inescort, Gordon Oliver, Mayo Methot, Walter Fenner
Director—Nick Grinde
Producer—Ralph Cohn

CINEMA

1938-39 Features (26) Completed (8) In Production (0)
Westerns (24) Completed (7) In Production (0)

GRAND NATIONAL

MIRACLE OF MAIN STREET (Completed)

Other Details—issue May 6
Story: Marga, with Lyle Talbot, operates a cliff jump. When she escapes from a police raid and discovers an unwanted baby, she takes it home with her. Eventually the child is responsible for her reclamation.

RELEASE CHART

Title—Running Time
Cast
Details
Details

Columbia Pictures

1939-40 Features (44-52) Completed (42) In Production (2)
1939-40 Features (40-52) Completed (11) In Production (4)

BABES IN ARMS

Musical comedy—Shooting started: May 13
Cast: Mickey Rooney, Judy Garland, Betty Jaynes, Douglas MacPhail, Henry Hull, Rand Brooks, Grace Hayes, Leni Lyon, Guy Kibbee
Director—Buddy Berkeley
Producer—Arthur Freed
Story: This takes place in a theatrical colony where a group of youngsters put on a show to save the financial losses of their theatrical but impoverished elders.
To be released on 1939-40 program

METRO-GOLDWYN-MAYER

1938-39 Features (144-42) Completed (42) In Production (2)

IN PRODUCTION

Gone With the Wind
Lost in the Tropics
On Borrowed Time
Stronger Than Desire
Womans, The

RELASE CHART

Title—Running Time
Cast
Details
Details

BABES IN ARMS

Musical comedy—Shooting started: May 13
Cast: Andy Hardy Gets Spring Fever (——)
Details
Details

RAYMOND STANFORD

FILM BULLETIN

PRODUCTION RELEASE RECORD

In the Release Chart, the date under "Details" refers to the issue in cast, director, plot, etc. appeared. "Rel." is the national release date. "No." is the release number. There may be variations in the Running Time in states where there is censorship. All new productions are 1938-39 programs, unless otherwise noted.
1938-39 Features (126) Completed (18) In Production (0) Westerns (16) Completed (11) In Production (0) 1939-40 Features (30) Completed (0) In Production (0) Westerns (16) Completed (0) In Production (0)

**RELEASE CHART**

**Title—Running Time**

**Area of the Plains** (54) . . . .................................................. 1-28 1-11 1111

**Barefoot Boy** (53) . . . ..................................................... 3-22 2-13

**Boy's Town** (50) . . . ..................................................... 8-12 6-9 599

**Brother Son and Daughter** (57) . . . ................................ 12-22 11-11

**Don't Get the Wrong End of This Gun** (57) . . ... 3-10

**Fouting Foster** (53) . . . .................................................. 8-17 5-10 506

**The Minks over Manhattan** (57) . . . .................................. 12-11 11-11

**To the Last Man** (57) . . . ............................................. 5-11 2-10

**Waltz of the Toreadors** (53) . . . ..................................... 12-11 11-11

**Zorro's Box** (52) . . . ..................................................... 3-22 2-13

**REFERENCE**

**Details under title: penthouse**

**Spring Lake** (26) . . . ..................................................... 3-31 2-11 1111

**Details under title: Spring dance**

**Shiloh** (26) . . . ............................................................. 3-31 2-11 1111

**Stand-Up and Fight** (57) . . . .......................................... 1-11 1-11

**Tazan Finds A Son** (52) . . . ........................................... 1-11 1-11

**Tazan in Exile** (52) . . . .................................................. 3-29

**Tell No Tails** (52) . . . ..................................................... 2-11

**Three Happy Husbands** (50) . . . ..................................... 4-15 3-28 393

**Within the Law** (63) . . . ............................................. 2-11 1-11

**Young Dr. Kid** (81) . . . .................................................. 9-21 9-21

**Release**

**MONOGRAM**

1939-40 Features (30) Completed (0) In Production (0)

**PARAMOUNT**

1938-39 Features (52) Completed (50) In Production (3)

Westerns (36) Completed (31) In Production (5)

Westerns (40) Completed (36) In Production (5)

**ARE HUSBANDS NECESSARY**

**Music—Shooting started: May 15**

**Producer—Jeff Lassons**

**Story:** (unavailable—see next issue)

To be released on 39-40 program

**DOUBLED DECEIVER**

**Outdoor drama—Shooting started: May 9**

**Directed By:** 

**Story:**

To be released on 39-40 program

**IN PRODUCTION**

**REPRESENTATIVE TITLE—RUNNING TIME**

**Details under title: In Doubled Deceiver**

**Details under title: Western**

**Details under title: Monogram**

**Release Chart**

**THE FIGHTING IRISH**

**Music—Shooting started: May 12**

**Producer—Sol Siegel**

**Story:**

**THE OKLAHOMA OUTLAW**

**Western—Shooting started: May 12**

**Producer—William Berke**

**Story:**

**IN OLD CALIFORNIA**

**Western—Shooting started: May 4**

**Producer—Joe Kone**

**Story:**

(Continued on next page)
**BAD LANDS**
Outdoor drama—Shooting started: May 15
Cost: Morgan, Beery, Jr., Robert Mitchum, Douglas Welton, Andy Clyde, Guinn Williams, Francis Ford, Paul Hurst, Stanley Ridges, Franklin MacDonell

**DIRECTOR:** Roy Lea Longsden—Producer—Robert Sirk

Story: Based on a dramatic episode of the old West, this tells the story of a senior post at a men, trapped in the mountains and slave, who, by one man, by Apache Indians.

**NURSE EDITH CAVELL**
Drama—Shooting started: May 13
Cost: Anna Neagle, Edna May Oliver, May Robson, H. B. Warner, Zasu Pitts, George Sanders, William Pow, Rex Ingram, Frank MacDonell,

**DIRECTOR:**—Producer—Herbert Wilcox

Story: Based on a true story of a heroine nurse whose wartime activities are climax when she is executed as a spy.

**THE SPELLBINDER**
Drama—Shooting started: May 8
Cost: Leo Tracy, Barbara Read, Allan Lane, Linda Hayes, Charles Farrell, R. I. Wills, George Macready, Lona Roberts

**DIRECTOR:** Jack Hively—Producer—Cliff Reid

Story: Drama of the man behind the life of an unscrupulous lawyer whose lack of respect for the woman he loved brings him to the point when her father fails in love with a criminal he has successfully defended.

**TIMBER STAMPEDE**
Western—Shooting started: May 6
Cost: George O'Brien, Marjorie Reynolds, Chill Wills, Tom London, Bob Courtney

**DIRECTOR:**—David Howard—Producer—Bert Gilroy

Story: Based on a true story of a cattle drive made by George Chiros on a horseback against an unscrupulous railroad man who takes advantage of government regulations to prevent the west of its standing timbers.

**WAY DOWN SOUTH**
Musical drama—Shooting started: May 1
Cost: Bobby Breen, Alan Mowbray, Clavence Rusc, Marjorie Rusc, Steffi Duno, Sally Blanc, Robert Greig, Charles Middleton

**DIRECTOR:**—Producer—Bert Gilroy

Story: Concerns difficulties which beset Bobby Breen when his father, a wealthy plantation owner, dies and his estate is taken over by an unscrupulous lawyer whose chief aim is to rid the estate of the many slaves who have always received human care and attention. Alan Mowbray aids Breen in eliminating the attorney.
MODERN CINDERRella
Drama—Shooting started: May 4
Cost: IRENE DUNNE, CHARLES BOYER, Nydzo Westman, Frances Robinson, Florence Lake, Jane Coutney
Producer-director—John M. Stahl
Story: Concerns the romance between Charles Boyer, a successful pianist, and Irene Dunne, a shop girl interested in bettering conditions for her fellow employees.

THE UNDERPUP
Comedy—Shooting started: May 8
Cost: Glorie Jean, Non Grey, Robert Cummings, Virginia Weidler, Ann Prentiss, Ernest Truax, Dolores Lloyd
Director—Richard Wallace
Producer—Joe Posternak
Story: Glorie Jean is a young girl who wins an exclusive contract and is rewarded with a vacation at an expensive girls' camp. She eventually overcomes the prejudices of the other girls who sneer at her poverty.

IN PRODUCTION
Phantom Creeps. The (serial) (63)...
Details 3-4

RELEASE CHART
Title—Running Time
Big Town Guy (60)...
Details Rel. No.
Black Bandit, The (57)...
Bob Baker-M. Reynolds 8-10 7-8 3-6 3915
Details under title: Twin of the West
BURK ROGERS (serial)...
Larry Crabbe-C. Moore 18-3 3-19
Code of the Streets (60)...
Carey-P. Thomas 13-21 5-3 3839
East Side of Heaven (60)...
Crosby-J. Blondell 1-29 1-7 3860
Ex-Champ (—)
McLaglen-T. Brown 6-3 3915
Ex-Champion (60)...
Parker-C. Kruger 9-14 11-4 3832
Family Next Door (64)...
Herbert-R. Donelly 5-25 2-17 3829
For Love or Money (—)
Lang-K. Reed 3-23 5-3
Freshman Day (68)...
Delmar-E. Tucker 7-2 3-25
Gangster Joe (60)...
H. Rocha-E. Wynn 1-8 3-25
Ghost Town Riders (54)...
Baker-P. Shannon 9-13 10-3 3854
Gypsy (34)...
Baker-P. Shannon 3-21 8-20 3832
Here For A Day (—)
Grazewit-A. Lowe 1-22
Here's My Brother: Old Grad (64)...
C. Ruggles-O. Moore 9-21 11-1 3836
Home Sweet Home (52)...
Davis-A. Hervey 11-3 1-13 3855
House of Fear, The (—)
W. Gargan-I. Hervey 3-3 2-6 3832
House of the West (58)...
Baker-M. Kelly 11-3 1-13 3855
Details under title: The Ringing Sheriff
House of Fear, The (—)
W. Gargan-I. Hervey 3-3 2-6 3832
Inside Information...
Lang-D. Foran 5-4
Last Express, The (63)...
Taylor-D. Kent 6-7 10-28 3828
Last Warning, The (63)...
Crosby-J. Blondell 11-3 16-2 3827
Little Tough Guys In Society (63)...
Booland-E. Horton 10-13 9-5 3811
Mack Sennett's The World (63)...
C. Rogers-R. Rogers 11-14 9-17
(Exploitation feature)
Mack Sennett's The Blackhawk (—)
R. Arlen-A. Devine 5-4
Details under title: In Old California
M. Boleyn (63)...
Cabot-H. Mank 3-11 4-17 3807
Mystery in the White House (63)...
C. Gable-H. Mank 2-7 3-14 3807
Details under title: Murder in the Surgery
Newsboys Home (73)...
Taylor-Tough Guys 11-13 19-23 3915
*Oregon Trail (serial) ...
Brown-L. Stanley 8-11
Pirates Of The Skies (61)...
Taylor-M. Holden 11-2 3-3 3833
Piracy (51)...
D. B. Southworth 11-2 3-3 3833
Road To Reno (60)...
B. Beall-H. Hampton 9-18 9-25
Risky Business (78)...
G. Murphy-D. Kent 5-7 3-4 3817
Scouts To The Rescue (serial)...
Cooper-L. O'Toole 10-6 1-17
Details under title: The Eagle Scout
Secret Service Nurse (73)...
Brown-H. Mack 10-6 1-17
Details under title: West Side Miracle
Servant De Lave (60)...
Bennett-V. Price 8-27 10-31 3825
Seven Mugs (serial)...
Taylor-I. Hervey 1-28 1-21 3915
Details under title: Key Woman
Sena (60)...
B. Rathbone-K. Karloff 11-19 1-13 3801
Spirit Of The Cub (60)...
Cooper-B. Porrilloch 11-8 10-11 3811
South of Mandalay (78)...
D. O'Keeffe-H. Mank 11-8 3-4 3817
Strange Faces (65)...
D. Kent-K. Kelly 2-11 12-2 3853
Sway, Smoke (—)
Baxter-J. Warden 5-4
Sway, Swing, Swing (67)...
Murray-E. Quillan 11-3 12-16 3817
Swing, Thirst, Cheer (69)...
Baker-P. Shannon 11-7 6-20
They Ask For It (—)
W. Lundigan-J. Hedges 1-8 5-19
Three Smart Girls Grow Up (61)...
Duran-N. Hess 12-13 2-24 3891
You Can't Cheat An Honest Man (79) W. C. Fields-E. Bergen 12-11 2-21 3865
You Takes A Fling (68)...
McLaglen-A. Reilly 3-9 9-28 3810
* Indicates 1939-40 program

1938-39 Features (52) Completed 52 In Production (39) 1939-40 Features (48) Completed 17 In Production (5)

ELIZABETH AND ESSEX
Historical drama—Shooting started: May 11
Cost: BETTE DAVIS, ERROL FLYNN, Olivio de Hirvollon, Donald Crisp, Vincent Price, Henry Daniell, Stephenson, James Stevenson
Director—Michael Curtiz
Producer—Robert Lord
Story: Concerns the romance between Queen Elizabeth (Bette Davis) and Lord Essex (Errol Flynn).
To be released on 1939-40 program

TORCHY—DEAD OR ALIVE
Mystery-comedy—Shooting started: May 7
Cost: Jone Wymon, Allen Jenkins, Joc Cunningham, Sheila Bromley,
Director—Noel Smith
Producer—Bryon Boy
Story: With Jane Wymon in the role of Torchy Blane, this renews the report.
Adventures will have the deliberately hilarious and amusing incision that
the oddity of Sheila Bromley, who suddenly tips her off to a startling
crimes of Torchy Blane.
To be released on 39-40 program

(Continued on next page)
Incidentally, this Lincoln opus is touted as a smash closing for the present 20th Century-Fox season.


STORY BUYS: "It Happened at the World's Fair" by George Jessel... "I Married a Nazi" magazine story by Oscar Bissell...

UNITED ARTISTS

Mr. Goldwyn's action in changing the name of his plant to Samuel Goldwyn's Studio indicates that his breach with UA is widening. But, then, Mr. Goldwyn is unpredictable, so only official word may be accepted in the present row. Under the direction of Murray Silverstone, the United Artists' convention in Hollywood, was a convivial affair brought down to business by the 1939 program announcement of thirty-two pictures. The number each UA producer will contribute may be found in the Production Record elsewhere in this issue. Titles were announced for only a few pictures. David O. Selznick's two will be "Intermezzo" and "Rebecca", one of Walter Wanger's is "House Across The Bay" and Charles Chaplin's single effort will, it is expected, be "The Dictator". Hal Roach announced "The Housekeeper's Daughter" as one of the five features he will make, besides four Laurel-Hardy comedies. Alexander Korda announced "Four Feathers" as one of his quintette, Douglas Fairbanks will make two of whose titles were also announced. The Sal Lesser-Ernst Lubitsch combination has selected "Our Town" as the first of its schedule of three pictures. Edward Small's plans may be found in full in our Studio Size-Ups of April 8th. Sam Goldwyn is down for two pictures, the details of which were not divulged. Leslie Howard, besides starring in "Intermezzo", will also act as associate producer on the picture.

EXPLORATION PICTURE

EACH DAWN I DIE . . . Cagney and Raft! The partisans of gangster films, whose number are still legion, could ask for nothing more! When two-fisted Jimmy and suave, aminous George are teamed in a film bearing the punch title EACH DAWN I DIE, man, you've got boxoffice dynamite. The story has Cagney playing the role of an aggressive newspaper reporter, who is railroaded to the penitentiary when he tracks down some graft in the district attorney's office. In the pen, he makes the acquaintance and wins the friendship of notorious gangster Raft, with whose aid the reporter establishes his innocence and brings the guilty to justice.

The signing of Raft following his tiff with Paramount and teaming him with Cagney might be termed a stroke of showmanship genius by Warner Bros. This picture is scheduled for release in July and should be a hot weather tonic.

A Warner Bros.—First National Picture
Cast: James Cagney, George Raft, Jane Bryan, George Bancroft, Maxie Rosenbloom, Thurston Hall, Victor Jory, John Wray, Paul Hurst, Emma Dunn, Stanley Ridges
Directed by William Keighley
Screen play by Norman Reilly Raine and Warren Duff
From novel by Jerome Odlum
NANCY DREW — TROUBLE SHOOTER

That intrepid young lady of Warners, Nancy Drew, continues to stumble upon adventure and mystery. She accompanies her lawyer father, John Litel, on his trip to defend a man accused of murder. Unable to find the body, the police must release his client. However, Nancy accidentally discovers the victim's remains and the accused is re-jailed. But, Nancy also finds evidence to convince her that someone else did the killing and she enlists Frankie Thomas to assist her on the investigations. The culmination of their detecting finds them turned loose alone in a flying plane, which Frankie fortunately lands in a haystack. Nancy, however, has the goods on the guilty parties and her dad's client is freed. Bonita Granville, of course, carries on as Nancy.

GRACIE ALLEN MURDER CASE

When Gracie tries to help Philo Vance solve a murder mystery, she sends her hero to jail and the police insane, while she gets romantic over the murderers. But, by simply, and we do mean simply, making a hilarious jumble of the clues, she finally solves the crime. Warren William plays the harassed and Gracie-haunted investigator. Others in the cast of this Paramount comedy-mystery are Ellen Drew, Kent Taylor, Jerome Cowan, Donald MacBride, Judith Barrett and H. B. Warner.
NEW YORK TIP-OFF

The main topic of conversation along New York's Film Row—and that means in home offices, across luncheon tables and at the popular theaters—is the kicking the Broadway first runs are taking since the World's Fair opened. Saturdays and Sundays, ordinarily life-savers for the average weeks, are especially dismal in Manhattan and many of the huge film auditoriums have a vault-like look. And there's no relief in sight until schools close in June and the out-of-towners start piling into New York.

Best of the newer films are "Union Pacific" at the Paramount and "Only Angels Have Wings" at the Radio City Music Hall. Both of these had the advantage of huge advertising campaigns and are now in their second weeks. Holdover sessions of "Confessions of a Nazi Spy" at the Strand and "Rose of Washington Square", at the Roxy were nothing to brag about, however, and such films as "Calling Dr. Kildare", at the Capitol, "Hotel Imperial", at the Criterion, and "Zanobia" at the Globe were all for above average.

The most encouraging note along Broadway was the early morning lines forming at the Astor where "Goodbye, Mr. Chips" started continuous showings on May 16 following an invitation preview the night previous. This is the lucky theatre where attendance figures went over the 700,000 mark for the twenty-three week run of "Pygmalion" which ended May 13. Another fortunate house is the Rival where "Wuthering Heights", now in its sixth week, will be followed May 25 by the long-awaited Technicolor version of "The Mikado". This traditional Gilbert & Sullivan film will find that two modern stage versions, "Swing" and "Hot" have recently made Broadway "Mikado" conscious.

The smaller first-runs, hard put to find suitable new product, are bringing back old successes and the current week finds three Broadway theatres playing "return engagements" (the word "re- vival" is seldom used). They are "Jesse James" at the Rialto, "San Francisco" at the Criterion and "Algies" at the Central, all between 42nd and 47th Streets. Good foreign films are so scarce that the Filmotype for the summer last week and the Waldorf and Little Carnegie dropped French films for subsequent run American product.

Future film gatherings in the East are headed by RKO Radio's International Sales Convention to be held at the Westchester Country Club, Rye, N. Y., June 19 to 22—the only film gathering among the majors to be held here during the World's Fair. This will give the RKO distribution staff a first opportunity to meet President George J. Schaefer who jointly heads the organization in mid-winter. Max Cohen, president of Allied of N. Y., declares that all sessions of the Hotel Astor convention, May 23 to 25 will be open to the public . . . Annual outing of the Columbia Club, organization of home office employees, is scheduled for the Pinebrook Country Club on May 29 . . . Erpi held an exhibition of the new Mirrophone Master Sound System developed for foreign distributors of Western Electric theatre equipment, in the Yacht Room, Hotel Astor, on Monday. Noticed sipping cocktails were T. K. Stevenson, president; Dr. Donald Moc- kenzie, director of engineering and C. L. Stong of Erpi; L. W. Conrow, George Carrington and Bert Sanford of Altec and L. W. Davee of Moteograph.

Nate Blumberg, Universal president, was host to the trade press at a luncheon at the Rainbow Room, Rockefeller Center, Monday following a special screening of "The Mikado". Lou Pollock, Hank Linet, Sales manager Bill Scully and John Barclay, one of the stars of the G & S film, were also on hand . . . Approximately one thousand Universal employees in the home office and exchanges are now protected by group accident and sickness insurance, cost shared by the company and employees . . . Bob Snyder, special sales representative for J. H. Hoffberg, is on a two months' sales trip through the upstate and eastern belt to Chicago . . . Margaret Russell, secretary to Bob Gillham of Paramount, has left her position to await a forthcoming "blessed event" . . . Myer Beck, former publicity manager for U. A. is now eastern representative for Russell Birdwell and Associates, handling such publicity accounts as Loretta Young, Norma Shearer, etc. . . . Hal Horne, eastern representative for Walt Disney since 1937, has been elected vice-president in charge of distribution of Disney Productions.

FRANKLY SPEAKING

By LEYENDECKER

THE FAIR HITS N. Y. THEATRES

Motion picture exhibition continues to stand up under the most overpowering blows—each one a shock strong enough to seriously cripple a less hearty business. Exhibitors in the East, already preparing themselves for an expected decline in receipts following the advent of daylight saving and the lure of outdoor sports in the summer-time, are now faced with a new, and what many consider a well-nigh unsurmountable problem. The World's Fair, with its myriad free attractions, is proving a magnet for regular film patrons and the expected influx of out-of-town visitors to Manhattan, has, to a great extent, failed to materialize.

In addition to the free exhibits, stage spectacles of the calibre of Billy Rose's Aquacade after Johnny Weissmuller, Eleanor Holm and other stars in person at a 40 cent admission price—lower than the average tariff at the Broadway film palaces. The World's Fair is practically set for two years, according to important advertisers who have exhibits on the grounds, and a third season is not considered unlikely. Although film receipts may drop to new lows during May, the theatre man may look for an encouraging pick-up in grosses when the first novelty of The World of Tomorrow has worn off for foot-sores New Yorkers.

The consensus of opinion seems to be that picture-goers will be glad to return to regular patronage at neighborhood film houses after a few weeks of frequent Fair visits. And the out-of-town visitors will be attracted to the bright lights of Times Square as well as to the fair grounds—to the eventual profit of Broadway's first runs. This was the reaction in Chicago following the first few weeks of the Century of Progress a few years ago. And we can safely say that sightseers are alike the country over.

BIG PICTURES TO COMPETE

The major studios, meanwhile, are going to do their utmost to help exhibitors avert the usual hot weather box office slump by releasing an impressive array of 'A' pictures during the summer months. Twentieth Century-Fox, for instance, is planning to hold the premiere showings of some of the company's outstanding features in New York during the World's Fair season, many of them several weeks prior to their regular release. Among them is the $2,000,000 special "Stanley and Livingstone"; "Susannah of the Mounties", a Temple vehicle; Sonja Henie's "Second Fiddle", "The Rains Came" and others. Warners has tentatively set "Each Dawn I Die", "A Family Affair" and "The Old Maid" for July and August showings; M-G-M, in addition to packing them in with "Goodbye, Mr. Chips" during the hot weather, will have "Tarzan Finds A Son" and perhaps "The Wizard of Oz"; RKO Radio will have Carole Lombard's "Memory of Love" and Ginger Rogers' "Little Mother" ready in a few weeks and Universal, starting with "The Mikado" late this month, will have Irene Dunne and Deanna Durbin vehicles for summer showing.

World's Fair visitors will see some of the industry's prize product this summer, but Broadway—meaning the legitimate stage—will be whetting the universal appetite for synthetic wickedness by providing the most varied assortment of spicy shows in several seasons. With Fair officials looking askance at any concession savouring of the peepshow variety, stage producers figure the visitors will look for "dirty" shows in Times Square.

Not since Mae West's then shocking play, "Sex" was unjustly coupled with a powerful drama, "The Captive", and both closed by police officials has Broadway flaunted such bowdlerized entertainment as "I Must Love Someone", advertised as the story of Floradora SEX-tette; "The Primrose Path" and "Kiss the Boys Goodbye". And this is neglecting that seemingly invulnerable daddy of all "dirty" shows, "Tobacco Road". Next week, a tidy little opus called "Clean Beds", backed, they say, by Mae West's movie money, will be added to the list. Compared to these, "Yes, My Darling Daughter" was fit material for a high school play.
What the Newspaper Critics Say

CALLING DR. KILDARE
(M-G-M)
"... Pleasantly entertaining production in the vein of light fiction...

B. R. C., NEW YORK TIMES
"... Another interesting, well-played chapter in the life of the young intern... Pleasant mixture of sentiment and realism that owes its success more to characterization and clever dialogue than anything else...

R. W. D., NEW YORK HERALD TRIBUNE
"... All members of the cast help to make the film something easy to take...

William Boehn, N. Y. WORLD-TELEGRAM
"... For more melodramatic than its older brother... Climax completely paced... Well acted, and for the most part the melodramatic pace is good...

W. Word Marsh, CLEVELAND PLAIN DEALER

ONLY ANGELS HAVE WINGS
(Columbia)
"... Stirs slowly, tending toward silly romanticism in its dialogue, but moving splendidly whenever the plot's wheels leave the ground... Mr. Hawks has staged his flying sequences brilliantly...

Fairly good melodrama, nothing more...

Frank S. Nugent, NEW YORK TIMES
"... Tough, terrifying melodrama of aviation... Brooding and provocative study...

Howard Barnes, N. Y. HERALD TRIBUNE
"... Howard Hawks has directed with great vigor and naturalness and under his sure guidance the entire cast gives outstanding performances... Story, acting and direction make ONLY ANGELS HAVE WINGS a real buy for your money...

William Boehn, N. Y. WORLD-TELEGRAM
"... Good plus... Zest for action, suspense, flaming crockups... A genuine edge-of-the-seat...

Arch Winstein, NEW YORK POST

HOTEL IMPERIAL
(Paramount)
"... Good average melodrama, with rather handsomer than average costumes and settings...

B. R. C., NEW YORK TIMES
"... Moments of levity, seriousness and intrigue, but little real excitement... Pretty dull and obvious...

R. W. D., N. Y. HERALD-TRIBUNE
"... Signorina Miranda is a luscious eyeful in the Dietrich fashion if ever there was one... Dragging in a lot of extraneous atmosphere nullifies the meritorious writing in the script...

William Boehn, N. Y. WORLD-TELEGRAM
"... Pleasant enough romantic melodrama...

A. B., PHILADELPHIA RECORD
"... Undetermined as to whether it is drama, farce, or operetta... William Mellor's photography is the film's most serious asset...

Gerard Gaghan, PHILA. EVENING LEDGER

UNION PACIFIC
(Paramount)
"... A mighty fine movie, colorful, spectacular... Encyclopedic of frontier adventure in which every anticipated peril is hazardously encountered, every predictable plot-turn offhaly realized... A big old-fashioned DeMille show and easily the best he has made in years...

Frank S. Nugent, NEW YORK TIMES
"... From whatever angle you view it, UNION PACIFIC is massive, epic, and thoroughly DeMille... Not to deny the power of its surging action or the amusement in its comic interludes... Painted in strong and simple contrasts...

Arch Winstein, NEW YORK POST
"... Longer, luster, richer, rowdier than anything to hit the screen in some time... Bound all the elements of entertainment into one vivid, virile whole...

Rob Reel, CHICAGO AMERICAN
"... For sheer compilation of facts and fancies, piled up and up until the excitement becomes terrific, UNION PACIFIC heads the list... Has a sweep and power DeMille has not before attained...

W. Word Marsh, CLEVELAND PLAIN DEALER

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W. Word Marsh, CLEVELAND PLAIN DEALER

EAST SIDE OF HEAVEN
(Universal)
"... Much too ingrating to be missed... Entire production is light and, on the whole, pleasantly sprinkled with more or less relevant little gags and song numbers...

B. R. C., NEW YORK TIMES
"... Performances all around are pretty good, with Mr. Crosby more at ease than usual... No brilliant comedy this, but amusing enough...

Herbert Drake, N. Y. HERALD TRIBUNE
"... One of the finest bits of unadulterated screen entertainment to come along in months... Gay, frisky, happy-go-lucky charade without a moment of gloom or social significance in it... Filled with amusing gags and lines that will keep you chuckling from the word go...

William Boehn, N. Y. WORLD-TELEGRAM
"... Good... Lines are not as funny as they intend to be...

Although the picture has moments of mirth, they never rise to the level for which it is striving... Merely pleasant, mildly entertaining...

Arch Winstein, NEW YORK POST
"... Amiable mixture of good tunes, comedy, old-fashioned romance and heart tugs...

Gerard Gaghan, PHILA. EVENING LEDGER

LUCKY NIGHT
(M-G-M)
"... One of the most embarrassingly bad scripts ever to be taken seriously by a producer, a director and a cast...

Frank S. Nugent, NEW YORK TIMES
"... Narrative is paper-thin and postapocalyptic... Some amusing situations and lines in the early scenes...

Howard Barnes, N. Y. HERALD TRIBUNE
"... Some of the lines and situations have the ring of freshness and invention about them, but just as many, if not more, are old-hat... Players' efforts come pretty much to naught because of the listless and indifferent script at their disposal...

William Boehn, N. Y. WORLD-TELEGRAM
"... Fair plus... A little on the whimsical side... Pleasantly put together, but carries little conviction...

Irene Thier, NEW YORK POST
"... Sometimes happy, sometimes sappy, stale... Dialogue is remarkably uneven—some of the funniest lines of the year are mixed with sentiment so sticky it must have gotten in the star's teeth...

Rob Reel, CHICAGO AMERICAN

BLONDIE MEETS THE BOSS
(Columbia)
"... Even funnier and more enjoyable than the first of the series... Dialogue is rich with humor...

R. W. D., N. Y. HERALD TRIBUNE
"... Croaking, chucklesome piece of homespun fun... Gags are funny, the action is brisk and the direction is first-rate...

William Boehn, N. Y. WORLD-TELEGRAM
"... Folksy, familiar and funny... Keep an eye on these Bumsteads. If they keep up the good work we'll be seeing more of them...

Elise Finn, PHILADELPHIA RECORD

THE RETURN OF THE CISCO KID
(20th Century-Fox)
"... Moderately entertaining horse opera... Production rarely recaptures the rousing spirit of the introduction...

Howard Barnes, N. Y. HERALD TRIBUNE
"... An unpretentious affair, humorous now and then, and well-enough played by Mr. Baxter and his associates...

William Boehn, N. Y. WORLD-TELEGRAM
"... Super-Western, with stunning photography, good writing, expert performances (plus a couple of tender tunes, rendered pleasantly by Mr. Baxter)... What may be called a 'tongue-in-cheek'

Irene Thier, NEW YORK POST
"... Narrative follows the true 'B' pattern and winds up a two-reeler in six-reel guise...

W. Word Marsh, CLEVELAND PLAIN DEALER
"... Brings back Warner Baxter in the role of the gay, bad caballero which first brought him talkie fame... Filled with such scenic and action spots as wild chases and horses rearing on hilltops against the skyline, hold-ups, gun-play, barroom brawls and the good, solid sound of hard fists crashing against square jaws...

Gerard Gaghan, PHILADELPHIA EVENING LEDGER
EX-CHAMP . . . Victor McLaglen, who knows his way around with his fists, has a story here that should be to his liking. A former champion, McLaglen loses his job as a doorman and takes up the management of embryo boxer Tom Brown. Complications arise when the ex-champ's son, a rising stock broker, gambles away some of a client's money. McLaglen advises him to bet what he has left on Brown—to lose. Intending to dope his young fighter, McLaglen instructs his old pal, William Frawley to bet the money on the opponent. Frawley misunderstands and bets on Brown to win. But he also takes the dope himself by mistake and Brown does win. Nan Grey and Constance Moore are in support. It's a Universal release.

BLIND ALLEY . . .

This has been hailed as one of the most unusual and engrossing film stories of the year. When killer-gangster Chester Morris invades the home of psychiatrist Ralph Bellamy with his mob he intends to use it as a hideout only until the "heat is off". But, Bellamy goes to work on this criminal to learn why he so ruthlessly kills and traces his homicidal tendencies to a nightmare which has recurred ever since Morris murdered his own father. In a surprising climax, the gangster walks out to face the police guns and finds that every cop's face is that of his dead father—and he cannot shoot. It's a Columbia production and the cast includes Dvorak, Joan Perry, Melville Cooper and Rose Stradner. Critics have acclaimed its clever psychological analysis and gripping suspense.
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FILED BULLETIN

SHORT SUBJECTS
FROM PHILLY
By "Jaywalker"

Max Levenson, Wilbur Peterson, and Arthur K. Howard comprise the trio of new Independent Exhibitors, Inc., directors. Nathan Yamin, proxy, made the appointments so that the first official business might be attendance at the Eastern Regional Directors' meet in New York on May 23. It is to handle public relations. W.P. gets the money box. K. continues with biz but with a new title—Frank Rydon, who called that coming contab of Eastern Allied biggies, indices that internal matters this and that will hold a major portion of interest.

AL SOMEBY of the Ind. Ex., and a Colonel from N.Y., was at the Kentucky Derby, yowes.

Edward Ansini, Ind. Ex. director, has Morton Van Pragg's "Movie Cash" here on the new reel. Afterward, a "Films to Read" to the 4600 by Variety. The Variety Club is giving out a report that the last show in town.

Mr. & Mrs. Ben Schneider celebrates their 35th anniversary on the Ben Franklin Hotel last Sunday playing hosts to a large gathering of their friends. "Oscar Neufeld's "heart" returns to town for her one week's vacation from N.Y. Those Marrano . . . The Variety Club is giving out information, dinner at the Celebrity Club on June 23rd. Six bucks per couple. Tom Lark's daughter Lillian is recuperating from a streptococcal infection at the Archer. Jim Clark picked his Holocher softball team to victory over a picked Vine Street nine last Sunday afternoon. At 24th & Vine, the opposition was captured by Bill Solomon at Fox. Murray Beier and Art Englund open "Wages of Sin" at the Ertlinger. A 16mm theatre is opening regularly in Mauch Chunk, charging ten and fifteen cents admission. They say it was something to see when 4 ft. 10 inch Kay Milner went dancing with 6 ft. 3 inch society chap at Walton Raaf the other night. Kay is Oscar Neufeld's tiny and cute sec'y. The Allied general meeting of the Broadwood Tuesday produced some interesting pointers for the members. It was announced that the organization had elicited a promise from WB that no further price cuts would be made in naborhood theatres. City authorities have promised to close the games in lodges. A special contract with Alter is being worked out for Allied members. A motion from the floor urged the organization's leaders to write a formal letter to every distributor pointing out that theatre grosses are for below last year's and that rentals be cut correspondingly. It will be acted upon, Sid Samuelson said. Several members also urged the body to refrain from making any film deals until after the National Allied convention in Minneapolis June 13-15. It was pointed out that a survey of terms and conditions will be made at that time and better might be made later.

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FILM SALESMAN OR THEATRE MANAGER, to sell a good line of janitor supplies locally or out of town. References, etc. Apply FB Box 28, Film Bulletin.
ONLY ANGELS HAVE WINGS . . . They tell us that Howard Hawks, in this Columbia picture, has given scope and drama and punch to this story of "grounded" fliers seeking redemption. Our reviewer, Pix, found it exciting and engrossing fore. Of prime importance to the exhibitor is the presence of star names like Cary Grant and Jean Arthur, plus Richard Barthelmess hitting the comeback trail. Then there are air scenes purportedly breath-taking in their daring. And, finally, conflict in love. Cary's romance with Jean going smoothly until the arrival of disgraced Dick Barthelmess and his beautiful wife, Rita Hayworth, who was formerly Cary's sweetheart. The cast also includes Thomas Mitchell.

ONLY ANGELS HAVE WINGS looks very much like one of the season's important films!

BOYS' REFORMATORY . . . Monogram has fashioned another one of those little exploitation pictures in which it specializes. This is a melodramatic yarn about wayward boys who are such easy prey for crime fagins. Frankie Dorro, a clean living youth, takes the rap for a pal who gets into a jam with the police. Sent to reform school, Frankie tries to be a model prisoner, but his pal is finally sent up and gets him involved in more trouble. How he escapes and traps the racketeer responsible for his friend's crimes makes up the climax of this action film. Grant Withers, Frank Coghlan, Jr. and Ben Welden are in the cast.
today we offer you an entirely new show

But every attraction you put on your screen is a new show for you.

- You've got to go after the customer and bring him in with smart show-selling...at that time when he's ripe for selling.

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- The only known method that sells by samples.

And the cost is figured in fractions of a cent per person reached, making the National Screen Trailer the cheapest seat-selling means at your command.
WHAT'S WRONG WITH METRO?

An examination of Metro's releases in recent months justifies the question. It is not, by any means, only our personal opinion that this company's pictures of late have shown an appalling deficiency in story strength. The perplexed and concerned exhibitor's query, "What's wrong with Metro?" is being answered in the critical columns of many of the foremost film reviewers and one need only glance at the reviews in leading dailies to find ample confirmation of the generality of this opinion.

We would like to believe that it is no more than a temporary slump, such as occasionally affects every studio, but it seems more serious than that. Ever since the passing of Irving Thalberg, the Metro studio has lacked the spark that ignites the ambition of men to achieve the closest degree to perfection. With that inspiring leadership gone, the attitude at M-G-M now seems to be a complacent willingness to accept fair enough as being good enough.

Last August we commented: "Leo has the names—you can't get away from it. The pictures really don't have to be as good as others, BUT THEY ARE. We can't believe that Metro will flop. Too many good writers, too many good directors, too many good players — and plenty of money to give these people the physical requirements to make good pictures."

But we were wrong to say the pictures do not have to be as good as others. Metro and its customers are learning that star names are not enough. The inclination to let stars carry weak stories has grown at the M-G-M studio and it is a dangerous policy, for we have witnessed innumerable examples of stars being ruined by poor vehicles. The public simply and rightly refuses to accept even its dearest favorites unless they are supported by worthwhile stories, and several of those luminous Metro stars have seen their popularity dimmed in the past two years.

The cause of this situation appears to rest with Metro's story department, or with the studio's leadership. Trite and rehearsed plots are being accepted and then scripted carelessly. No star names are popular enough to overcome the rank inadequacy of such shell material as "Lucky Night", "Bridal Suite", "Broadway Serenade", to mention a few of many as bad. People want stories that are original, human and in some way related to their personal lives, thoughts or desires. They want stories with BODY. Metro has not been giving them such stories.

We might offer the suggestion, free of charge, that in Howard Dietz the company has the very man who might perform the important task of revitalizing the studio. He certainly has the talent and his many years experience in advertising films has endowed him with a sensitiveness to public tastes which would prove an invaluable asset at the studio. But, whether it be Mr. Dietz or someone else to do the job, the Metro story department needs a shakeup and needs it boldly.

It is of more than passing concern to exhibitors when a great organization like Metro begins to slip. It isn't long ago that we referred to M-G-M pictures as the "backbone" product and it is true that it has been the bread and butter of a great many exhibitors. Far that very reason we are offering these wards of warning and if they have any effect at all we feel we will have done all theatre owners a service. Metro is a great institution and it must be maintained as such, especially in these days when there is more urgent need for fine pictures than ever before.

MO WAX

The Allied Convention

All eyes turn in the direction of Minneapolis, where, on June 13-14-15, Allied holds its national convention. The Code, the Neely Bill, film prices, and many other problems will be aired for the benefit and betterment of the industry at large. Every independent exhibitor who can possibly manage to be present will reap a fund of knowledge about his business that will be worth many times the cost of the trip. Allied conventions have always been stimulating, progressive and informative. This year's should be even more so. FILM BULLETIN, of course, will be present with a special issue, which will contain articles by exhibitor leaders and others, as well as the results of a nation-wide poll of exhibitors on the Code.
ON THE SCREEN FOR THE FIRST TIME IN A THRILLING, DRAMATIC PROLOGUE TO "TUMBLEWEEDS" IN SOUND

THE GREATEST REVIVAL IN FILM HISTORY!

BILL HART SPEAKING

WE HAVE just heard A Voice on the screen. William S. Hart, the greatest Western star of them all, for money invested in his pictures made more in the silent era than those of any other Western star. Bill is back just for an encore. And for old time's sake.

HE is appearing in a revival of his famous "Tumbleweeds," probably the first epic Western with a definite historical background, the land rush in the Cherokee Strip. It becomes a timely revival, with the cycle of historical Westerns of frontier days now holding the spotlight on the screens of the land.

BUT WE wanted to tell you about Bill Hart's voice. He appears in an eighteen-minute sequence that comes right after the main tile... he is out on his California ranch, walking over the hill toward the audience... just as if he was coming back from the Pesti to say hello to the folks he loved... picture audiences.

THEN he is standing right before you... and he starts to speak... and we are here to state that no voice that has ever come from a sound track can top Bill Hart's for a rich and vibrant quality that reaches the audience... a voice that is the voice of the struggles and hopes and then he gets through... you ever did before... the dramatic and emotional... the land and the people he

we would book this revival just for your ears... bring back to the screen one of the most admirable of biographies.
THE WASHINGTON SCENE
By FILM BULLETIN's Capitol Staff Correspondent

NEELEY BILL WINS COMMITTEE APPROVAL

Allied leaders and their exhibitor followers throughout the country had cause for jubilation this week as Senator Neely prepared to submit his formal report on his block-book bill to the Senate following his smashing victory of Wednesday, when by a vote of 15 to 3 he secured favorable action from the full Senate Interstate Commerce Committee membership on his measure, which had languished before a decidedly lukewarm sub-committee after hearings on the bill some weeks ago.

"I'm feeling fine and why not?" was the West Virginia saloon's expressive comment to your FILM BULLETIN correspondent.

The Interstate Commerce Committee late Wednesday at closed executive session overwhelmingly favorably reported the Neely Bill. The three Committee members opposing the measure were Senators Smith, Democrat South Carolina, chairman of the Sub-Committee considering the bill; White, Republican Maine, and Gurney, Republican South Dakota.

Previously, on Wednesday, the Sub-Committee turned over the bill to the full Committee locked in a tie vote of two in favor to two opposed, while Senate Majority Leader Barkley was not present and did not vote with the Sub-Committee. Chairman Smith and Senator White were the two Senators opposing the Bill in the Sub-Committee, while Senator Neely was supported with a favorable vote also from Senator Tobey, New Hampshire Republican.

The forecast that the Neely Bill will "not get very far on the Senate floor" was made here today by Senator Gurney, one of Committee opponents. Pointing out that the executive committee session evoked "quite a bit of discussion," Gurney reported that Neely came to full committee meeting armed with nine proxies representing absent members who agreed to report his bill to the floor without committing themselves as to their position when it once came up on the floor.

Senator White, opposition leader, pointing out that it is "anybody's guess" when the measure will actually come up in the Senate, reported that some members present and voting to report the bill out did so with the explicit understanding they were not committing themselves.

Replying directly to the Gurney forecast of failure for his hard-fought-out measure, the veteran Neely said: "It is the privilege of the freshman Senator to prophesy—about the only privilege he has. And he usually is disappointed in his forecasts."

The Committee's action followed a threat by Neely on Friday last to move to discharge the Committee, from further consideration of his measure. The West Virginia Senator recounted the delays which concerned the voyage of the bill in the course of a lengthy and heated discussion on the floor. It was then that Senator Wheeler, Committee Chairman, promised to call the Committee members together and act on the bill by Wednesday.

Neely threatened to force his motion to discharge the committee from considering the bill because his bill had suffered "unpardonable and inexcusable and disgraceful delays" since he introduced the measure. Neely also took occasion to assail Majority Leader Barkley for being present at only one session of the hearings on the bill this session. His duties as majority leader kept him away from many hearings, Barkley replied.

"A blindfolded, crippled snail on crutches could have gone farther in six seconds than this bill has gone in six months," Neely declared.

"This bill is designed to prohibit two of the most monstrous trade practices that have ever cursed the American people. I am now asking the Senate to give me a chance to drag, pull, haul or shake this bill out of the sub-committee.

"The multi-billionaire Moving Picture Trust is on one side of this question and the American people are on the other. Let us this day righteously choose whom we shall serve. On the roll call, let us vote for the people; for the redress of their wrongs; for the preservation of their rights, and the promotion of the welfare of all that is dear to their hearts."

ANTI-TRUST CASE PUSHED

Meanwhile, it was indicated in the Capitol that the New York equity suit against the industry will come to trial definitely by the latter part of the summer. This followed an announcement by Attorney General Murphy that he has asked that the case be speeded up. It was revealed that the Attorney General has asked the New York court to bring the case forward for trial as soon as possible, requesting that one judge devote his full time to this particular case. Although he did not name any judge, Murphy indicated the matter should be given immediate attention by one of the members of the bench.

It developed during the fortnight that a round dozen anti-trust suits against the film industry comprise the eventual program of Chief Trust-Buster Thurman Arnold, according to hearings made public by the House Appropriations Sub-Committee on the Justice Department supply bill.

The Department declined to confirm or deny reports that a suit will be filed in Los Angeles shortly. Only official comment on the report was that the action is to be taken a statement to that effect will be issued at the time.

While, with filing of the Oklahoma suit, it was pointed out that the Department had others in mind that this was first ready for action, there has been no further talk of other suits among Anti-Trust division insiders, it was said.

At the Sub-Committee hearings Arnold referred to the large number of prospective suits against the picture industry as partial justification for the large fund increase he wants to expand his anti-trust division.

Contending that the Roosevelt Administration is "pretty much of a unit today on the monopoly proposition," Arnold admitted the New Deal has definitely discarded the "completely different" NRA philosophy.

In order to speed action in cases Arnold pleaded for more money to open up regional anti-trust offices in Oklahoma City, San Francisco, Chicago, Atlanta and New York.

REMOVAL OF FIGHT BAN ASKED

The coming advent of television is another reason why the ban against interstate transportation of fight films should be repealed. Colonel J. Reed Kilpatrick, President, Madison Square Garden Corporation, told the Senate Interstate Commerce Sub-Committee last week at hearings on the Barbour Bill to legalize interstate shipment of such films.

Said the Colonel in part: "I feel that throughout the country people expect to enjoy watching telecast prize fights just as they now enjoy broadcasts of these fights, and that great disappointment will result if this archaic law is not removed from the statute books."

The lone exhibitor witness for the measure, M. C. Moore of Jacksonville, Fla., President, Southeastern Theater Owners Association, said repeal of the 1912-enacted law would "protect theater owners from what is now a racket." The custom, he said, has been to leave fight films on the theater's doorstep. "We weren't supposed to know how they got there, or who took them away."
'OUTSIDE THESE WALLS' MILD MELODRAMA

Rates • • as dualler for nabes, action houses

Columbia
58 Minutes
Michael Whalen, Dolores Castello, Virginia Weidler, Don Bedoe, Selmer Jackson, Mary Forbes, Robert Emmett Keane, Pierre Watkin, Kathleen Lackhart, Dick Curtis,
Directed by Raymond B. McCarey

This is just another yarn about an ex-convict who goes back to society to become a worthy citizen. There is nothing original in it, but it has been produced intelligently and the dialogue is very good in spots. There is a fair amount of action and performances are OK. Chief fault is the obviousness of the story, the spectator usually being a scene or two ahead of the film. Nabobhood and action audiences will find it satisfactory as dual bill material.

Michael Whalen, released from jail where he edited the prison paper and became the warden’s friend, goes to claim his daughter, Virginia Weidler. He finds that she has been prejudiced against him by her puritanical aunt. However, he takes her and soon wins her over. Failing to get a newspaper job, he starts his own sheet in opposition to a yellow journal owned by Dolores Castello, whose brother is running for Governor. Whalen persuades his warden friend to run as an opposition candidate when he loses his prison job. Despite Whalen going to jail again when framed by Dolores’s paper, the warden is elected and all ends happily when his daughter comes to his aid.

Michael Whalen turns in a pleasing performance. Selmer Jackson, as the warden, and little Virginia Weidler are outstanding in support.

Raymond McCarey’s direction is generally routine, but bright in parts.

PIX

'GIRL FROM MEXICO' LIVELY PROGRAMMER

Rates • • generally as dualler in nabes

RKO Radio
70 Minutes
Directed by Leslie Goodwins

Tailored to the boisterous Lupe’s measure, GIRL FROM MEXICO is a sure-fire laugh-getter for nabobhood audiences. Director Leslie Goodwins, realizing that subtle comedy has never been Miss Velez’ forte, has permitted his star to romp through every scene, mugging to her heart’s content. Whenever the action starts to lag, Lupe and that expert farceur, Leon Errol, drag in another slapstick sequence which will get a flock of laughs. It may be hokum, but the average patron will enjoy it.

The story concerns a talent scout for a large advertising firm (Donald Woods) who is attracted to the unknown Lupe’s voice while talent scouting for a ‘name’ radio singer in Mexico. He brings her to New York where the temperamental Lupe, already in love with Woods, takes an immediate dislike to his society girl fiancée. Defying all his orders, she goes sightseeing and screams herself hoarse at a baseball game and a wrestling match. Naturally her radio audition is a failure, but she later secures a job at a night club where she antagonizes the fiancée further and the engagement is broken. Furious at first, Woods finally calms down and admits his love for the fiery Mexican. The finale is a hair-pulling match between the two girls after Lupe, on Woods’ arm, leaves the church and catches sight of the former fiancée among the spectators.

Woods plays his role straight, leaving most of the antics to Errol and Miss Velez. Elisabeth Risdon, Edward Raquello and Donald MacBride contribute standout bits.

AD TIPS: Play this up as a smash comedy hit. Catchline: “She’s Hotter Than A Hot Tamale and Ten Times More Fun!” Lupe Velez, off the screen for some time, may need re-selling to your patrons.

LEYENDECKER

'THE ZERO HOUR' FAIRLY ENGROSSING DRAMA

Rates • • + for dual bills

Republic
62 Minutes
Directed by Sidney Salkow

The story of this Republic offering is rather hackneyed, but it has been given good production values, fine direction and very competent playing. As a result it shapes up as a good attraction for the feminine trade in nabobhoods. The absence of any marquee names, however, necessarily relegates it to dual bills. It should make a strong combination with a light feature.

An accident to actor Otto Kruger halts his marriage to Frieda Inescort, an actress, on the eve of her first New York success. He is confined to a wheelchair, while she goes on to enjoy great success in the theatre. When she decides to adopt a little girl, she meets Don Douglas, a young widower, also bent on bringing up the same child. Because he has spoken first, the child goes with him. Miss Inescort sees him frequently and they fall in love. Her devotion to Kruger is a stumbling block, particularly because he has become jealous of Douglas. He ends the trio’s difficulties when he plunges to his death.

Inescort is a very capable actress, although she lacks the warmth for such a role. Kruger, Adrienne Ames, Don Douglas, Jane Darwell and J. M. Kerrigan are excellent.

Sidney Salkow’s direction maintains interest despite the obvious triteness of the yarn. It is another splendid job from this up and coming young megaphoner.

AD TIPS: Sell the triangle. Catchline: “His useful life was ended—Had he the right to destroy her future?”

HANNA (Hollywood)
'GOODBYE MR. CHIPS' ANOTHER HIT FROM ENGLAND

**Rates** • • • generally

**MGM**

**118 Minutes**

Robert Donat, Greer Garson, Terry Kilburn, John Mills, Paul von Henried, Judith Furse, Lyn Harding, Milton Rosmer, Frederick Leister, Louise Hampton, Austin Trevor, David Tree, Edmund Brean, Jull Furse, Scott Sunderland,

Directed by Sam Wood

Metro's British organization has delivered another hit on the heels of "Pygmalion". "GOODBYE MR. CHIPS" is a superb job. The tender and sentimental story which captured the imagination of two continents has been captured on film intact. To call it a beautiful picture is not enough. Somehow it is more than that—perhaps because it comes at a time when the adventures of Mr. Chips seem closer, more human, and more important to us. The production is superlative in every detail; Robert Donat's performance eloquent. Hollywood's preview audience loved, laughed and shed a tear with Mr. Chips. Audiences elsewhere will do likewise. The boxoffice response on this will grow like a snowball rolling downhill as the glad tidings are spread by word-of-mouth.

Donat plays the title role—Mr. Chips, a young, enthusiastic and ambitious young man who comes to teach at a typical English school—Brookfield. His early days are difficult ones. He is not popular with the boys, nor particularly happy in his associations with his fellow teachers. When a kindly German instructor forces him into taking a walking tour, he meets Greer Garson, a lovely English girl with a tantalizing smile and a warm, human personality. Somehow he contrives to marry her, despite his shyness. Through her eyes a new world opens for him. He sees his pupils in a different light, as young men whose lives he is instrumental in molding. Chips, as he is called by now, becomes the attraction of the school. Saddened by the death of his wife, he continues with his teaching. He grows older and wiser—gentle, tender and even more human. A new headmaster, weary of the old-fashioned Chips, suggests he resigns. Chips almost gives in. A few years later the head acknowledges the error of his suggestion. This is the time when Chips really does resign. During the World War, when teachers of the high calibre of Chips are needed, he again returns to Brookfield—this time to head the institution. The end of the War marks the finish of his job. He retires to his quiet, unpretentious rooms to spend his declining years making life more pleasant for his beloved boys. Here he dies, having lived a fruitful, happy and inspiriting 83 years.

Robert Donat's Mr. Chips is the Academy Award performance of 1939. The actor is magnificent, expertly etching each phase of the teacher's life to create a warm, touching and lovable characterization. Although Mr. Chips overshadows everything in the picture, Greer Garson, as his wife, creates a memorable impression. This new actress has a lovely personality whose influence lingers long after she completes the brief footage allotted her. Terry Kilburn is delightful as the constantly reappearing member of a family whose boys have gone to Brookfield since its inception. Paul von Henried lends a kindly note to the proceedings as Chips' sympathetic German friend.

Sam Wood's direction achieves rare heights. Never does the audience's attention waver from the fluidly and tenderly told story. The heart tug, the drama and the comedy are emphasized just to the proper degree. It is a directorial job that approaches perfection.

HANNA (Hollywood)

'THE KID FROM KOKOMO' LOW BROW COMEDY IS FUN

**Rates** • • + in naborhoods and rural; less in deluxe spots

**Warners**

**90 Minutes**

Pat O'Brien, Wayne Morris, Joan Blondell, May Robson, Jane Wyman, Stanley Fields, Maxie Rosenbloom, Sidney Toler, Ed Brphy, Winifred Harris, Morgan Conway, John Ridgley, Ward Bond, Paul Hurst,

Directed by Lewis Seiler

This is a wild and wooly comedy cut to fit the tastes of the family trade in naborhoods and small towns. The story is on the daffy side, the performances likewise and the direction done in broad, obvious strokes to draw laughs from the less sophisticated filmgoers. It has a disarming breeness and brought quite a few belly laughs from the audience with which this reviewer viewed it. It should get above average grosses in mass trade houses.

Wayne Morris is a hick lured into the fighting game upon Pat O'Brien's promise to locate his long lost mother. O'Brien finds May Robson up in night court, palms her off as the kid's mother and the complications flow thick and fast. May leads a merry life with her gin, horses and swamp apartment. Nothing O'Brien or his sidekick Joan Blondell say, can persuade Wayne that she isn't the greatest mother in the world. To make good a bum check she passes, Wayne is forced into throwing a fight. But when his opponent, Maxie Rosenbloom, makes insulting remarks about Robson, Wayne knocks him out. The consequences are straightened out in a fast and furious slap-stick finale.

Acting honors go to May Robson, who has several hilarious scenes. Morris' straight playing is effective. O'Brien and Blondell punch through the piece in vigorous style. Jane Wyman does well in her bit as Morris' romantic interest. This young lady has a freshness and vitality about her, not often seen in newcomers. She should do quite as well as Torchy Blane. Supporting cast is first rate, particularly the ever reliable Ed Brophy and Stanley Fields.

Fast and furious most aptly describes Lewis Seiler's direction.

AD TIPS: Sell the story angle.

HANNA (Hollywood)

'WOLF CALL' WEAK PROGRAMMER

**Rates** • • — as dawller in action spots and rural

**Monogram**

**61 Minutes**

John Carroll, Movita, Peter George Lynn, Guy Usher, Holmes Herbert, Polly Ann Young, George Cleveland, John Kelly, Wheeler Oakman, John Sheehan, Charles Irwin,

Directed by George Wagner

Some rather lovely photography distinguishes this Monogram production, but otherwise it is a below average B offering, unimaginatively scripted, directed and acted. It is a fair filler for dual bills. Title may draw in the action houses, although the blood and thunder element has been somewhat obscured.

Story concerns the regeneration of John Carroll, a New York playboy, who is sent by his father, Guy Usher, to investigate some radium mines he owns. Carroll discovers the identities of the interests anxious to have the mines shut down and also learns of a new process whereby radium can be purified cheaply.

Carroll is good in the first few scenes, but he becomes a "homo" by way of the rest. Movita registers mildly as his romantic interest. Peter George Lynn is unconvincing as a priest. Supporting cast is fair.

Direction by George Wagner is quite dull.

HANNA (Hollywood)
'IT'S A WONDERFUL WORLD' SCREWY COMEDY WITH PLENTY LAUGHS

Rates • • • except for action houses

E-3-5
85 Minutes
Claudette Colbert, James Stewart, Guy Kibbee, Not Pendleton, Ernest Trues, Frances Drake, Edgar Kennedy, Sidney Blackmer, Cecil Cunningham, Richard Carle, Andy Clyde, Grady Sutton, Cecilia Calleja.
Directed by W. S. Van Dyke

The laughs come so thick and fast that they frequently trip over one another in IT'S A WONDERFUL WORLD, still another entry in the screwy comedy cycle. This is a nonsensical affair which sweeps along at a breezy pace and puts audiences in a happy frame of mind. The two top box office names, plus a catchy title, should guarantee it good grosses generally.

Claudette Colbert has a sure-fire comedy role as a flighty poetess with sloe-eyed tendencies and she plays it to the hilt giving it the broad farcical strokes it deserves. That splendid dramatic actor, James Stewart, is less happy playing an unromantic private detective who scorns women, but is finally forced to accept Claudette's aid in solving a crime.

Thrown together when Claudette is held prisoner by Stewart, after she discovers him making an escape from a train en route to prison, the two go through a series of hilarious adventures and hairbreadth escapes. Stewart starts as keeper to a much-married millionaire, who has an unfortunate tendency to get into trouble. The playwright, who innocently involves Stewart, as well as himself, in a killing, promises him $100,000 if he finds the real murderer. The trail eventually leads to a summer theatre where another murder is committed during the noisy war scenes of an amateur performance of "What Price Glory?" Stewart is again unjustly accused, but the meddlesome Claudette leads police to the guilty party—the blackmailing bride of the millionaire.

Guy Kibbee, who stands out in the supporting cast, Edgar Kennedy and Not Pendleton go through much amusing business which borders on sheer slapstick. Frances Drake and Sidney Blackmer take care of the villainy capably and Cecil Cunningham supplies a priceless bit as an amateur theatre impresario. W. S. Van Dyke keeps things moving without a letdown.

AD TIPS: Sell this as another "IT Happened One Night". Spread title and stars over theatre front.

'MISSING DAUGHTERS' EXPLOITATION PROGRAMMER

Rates • • for act on spots, if exploited; fair duller elsewhere

Columbia
60 Minutes
Directed by C. C. Coleman, Jr.

This looks very much like a rehash of the notorious "Lucky" Luciano vice case in New York several years ago. Despite the exploitable title and rather sensational, if cheap, story, the picture does not develop the punch expected. Seems that the producer skirted censor codes too carefully for the yarn to justify the actions of some of the characters. If you can substitute other names for "hostesses", "boarding houses", "artists' models", "booking agents", etc., you may catch on to the fact that you are looking at a "white slave ring" story in double-talk. Otherwise, the punishment and suicides certainly do not meet the crime. Action houses which exploit heavily might get good grosses with this. Elsewhere it is strictly secondary dual material.

Marian Marsh, a 'missing daughter' is found drowned in the river. Police records list her as a suicide, but her sister, Rochelle Hudson, refuses to believe the verdict. Her efforts to learn the truth about her sister coincide with the anti-crime drive undertaken by air columnist Richard Arlen. Together they solve the case, expose political dynamite, round up the gang—and fall in love.

The performances are adequate, Edward Raquello being outstanding as "Lucky" Rogers, head of the vice ring.

AD TIPS: Play this up as an expose of vice-political connivance in a big city.

PIX

'TRAPPED IN THE SKY' MACHINE-MADE SPY MELODRAMA

Rates • • — in minor action spots

Columbia
60 Minutes
Jack Holt, Ralph Morgan, C. Henry Gordon, Katherine DeMille, Ivan Lebedeff, Regis Toomey, Sidney Blackmer, Paul Evarton, Holmes Herbert.
Directed by Lewis D. Collins

Coming on the heels of several other spy melodramas, TRAPPED IN THE SKY introduces no new story angles to merit unusual attention. The Jack Holt name will carry it in the minor action spots, where it will merely serve to fill out the lower half of the program.

Mixing equal portions of espionage and murder mystery, Director Lewis D. Collins keeps the plot moving, but he has failed to create suspense until the climactic plane episode. Story starts with the failure of a noiseless plane invention during its first demonstration before U. S. Army officials and the resultant death of its pilot, Holt, an army major, who himself court-martialed and discharged from the service in order to get on the track of the foreign agents responsible for the plane's failure. With unmanned rivals eager to buy the invention, Holt is offered huge sums and, after gaining the confidence of the enemy agents, traps the man responsible for the sabotage.

The film has a certain news headline appeal but romance and comedy have been entirely neglected, making it wholly unsuitable for feminine patrons. Jack Holt gives his customary upstaging performance. Ralph Morgan's mild-mannered army colonel is a decidedly minor effort for him. The balance of the capable cast is composed of such familiar screen villains as C. Henry Gordon, Sidney Blackmer, Ivan Lebedeff and Katherine DeMille, the latter as a dark-eyed spy who is killed early in the action.

AD TIPS: Capture the interest of your adventure-loving fans by displays of news headlines and by playing up the title.

LEYENDECKER
'INVITATION TO HAPPINESS' SPLENDIDLY ACTED EMOTIONAL DRAMA

Rates ••• generally

Paramount
95 Minutes

An interest-holding emotional drama, produced, directed and cast with distinction. Should prove good box office generally. Essentially a love story with a direct appeal to women, INVITATION TO HAPPINESS contains a smattering of both comedy and fistic action—more than enough to insure strong grosses in the majority of situations.

Producer-director Wesley Ruggles' sympathetic handling of the old tale of the prizefighter and the lady is responsible for innumerable original and human touches which place this high above the routine film. His cast is also deserving of great credit. In her second appearance this season, Irene Dunne again proves herself equally adept in both dramatic and comedy assignments. She is entirely convincing as a pampered daughter of wealth who falls in love with a brawggt pufflist. In the latter role Fred MacMurray is perfectly cast.

Story, which covers a span of more than ten years, starts in 1927 when Miss Dunne's gullible father buys a half-interest in a struggling prize fighter. The girl and the pug are naturally antagonistic, but they gradually soften and eventually marry against the advice of both Fred's trainer and Irene's parent. After a happy year, their son is born while Fred is fighting in another city and this leads to an estrangement. Years later Fred is almost a stronger to his sensitive young son. Irene starts action for divorce, but an understanding judge postpones the final decree until the boy spends a few months with his father. Determined to win the championship as well as his son's love, Fred tries too hard and loses the fight, but, in so doing, regains the regard of the boy and Irene's affection.

Billy Cook gives a brilliant performance in the difficult role of the boy. Charlie Ruggles impresses in a straight dramatic part and William Collier, Sr. makes the girl's father a likeable old rascal. Dialogue is among the picture's greatest assets, being human and true-to-life at all times.

LEYENDECKER

'THE GORILLA' HOKE-DUP VERSION OF THE OLD MYSTERY THRILLER

Rates ••• generally as dualler

20th Century-Fox
67 Minutes
Ritz Brothers, Anita Louise, Patsy Kelly, Lionel Atwill, Bela Lugosi, Joseph Calleia, Edward Norris, Wally Vernon, Paul Harvey, Art Miles. Directed by Allan Dwan.

The irresistible Ritz Brothers are permitted to "go to town" in THE GORILLA and their familiar bag of tricks puts some synthetic life in this old stage thriller. A mystery melodrama of clutching hands, sliding panels and screaming females would be ludicrous if played straight. In this hoked-up version a few chills are provided, as well as a generous supply of laughs. Not for sophisticated audiences, but the Ritz Bros.' fans will find it amusing stuff.

In this third picturization of Ralph Spence's play, the original character of the dumb detective has been expanded to a trio of roles for the three Ritzes. From the time these super-sleuths, named Garry, Harrigan and Mulligan, arrive on the scene, the slapstick and melodrama are scrambled until the surprise finale.

The boys have been hired as investigators by Lionel Atwill after he receives a threatening note signed "The Gorilla." His niece and all the members of the household are assembled when, at the stroke of midnight, the lights go out and Atwill disappears. In their attempt to re-enact the crime, two of the Ritzes also disappear and later turn up in a closet. A real gorilla is discovered lurking in the house, but his trainer turns up and quiets him as he is about to carry off the helpless heroine. Later developments exonerate all suspicious characters. Atwill is found to be armless, has the blame for attempting to frighten the girl, an heiress, is finally pinned on a totally unsuspected person. In this way, the crazy Ritzes justify their hair-brained technique as detectives.

Patsy Kelly's raucous comedy style is ideally suited to the role of a frightened maid. Anita Louise, who does little but look terrified, has a pallid romance with Edward Norris. Lionel Atwill and Bela Lugosi are expert at villainy.

Allan Dwan deserves credit for giving the story a semblance of reality.

AD TIPS: Play up the Ritz Bros. and Patsy Kelly. Have a gorilla ballyhoo man in the lobby.

LEYENDECKER

'TORCHY RUNS FOR MAYOR' FAIR PROGRAMMER OF HOKUM TYPE

Rates •••—for nodarbor duals

Warner Bros.
58 Minutes

Hitting about average for this girl reporter series, TORCHY RUNS FOR MAYOR is an acceptable supporting feature for neighborhood dual bills. Made for laughing purposes only, it achieves this by virtue of the assured performance of Glenda Farrell in the title role and some amusing, if highly exaggerated, notions of how to secure a news scoop. Torchy's romantic interludes with Detective Barton Mac-Lane are held down to two swift embraces, while enough action is being injected to thrill the more youthful fans. It's all very inconsequential and potently labeled "quickie".

Torchy does some investigating in the mayor's office and unearths a "little red book" giving her the proof that the city is actually in control of an underworld czar. The leading newspapers are afraid to publish her story, but a neighborhood sheet does and the editor is forthwith murdered by the racketeer connections of the corrupt political party. To keep her out of danger, Steve McBride jokingly puts Torchy's name in as candidate for mayor in a recall election. She takes it seriously, however, and secures the entire feminine vote by her sure-fire slogan, "Make our city safe for your babies."

Barton MacLane is convincingly hard-boiled as he repeats his stock performance of two-fisted McBride and Tom Kennedy's antics as Cahogan, the dim-witted cop, are again good for a few laughs. John Miljan and Joseph Downing are typically villainous as the underworld leaders.

Patrons know what to expect when a Torchy picture is billed and Warner's is continuing the series in 1939-40 with Jane Wyman. We believe the company may find it has err'd in re-locating Glenda Farrell in a role with which she has been so closely identified.

AD TIPS: Play up Farrell and MacLane, who have built up a following in this series. Spread "Vote for Torchy" posters around town.

LEYENDECKER
'S.O.S TIDAL WAVE' AN EXPLOITATION HONEY

Rates • •+ where sold; elsewhere first rate dualler

Hollywood Preview

Republic
60 Minutes
Ralph Byrd, George Barbier, Kay Sutton, Frank Jenks, Marc Lawrence, Dorothy Lee, Oscar O’Shea, Mickey Kuhn, Ferris Taylor, Donald Barry, Raymond Bailey.
Directed by John Auer

This is a "sleeper" from Republic—a highly imaginative yarn which is first rate, tense, exciting and interesting entertainment from start to finish. Finale is patterned after the "Men From Mars" broadcast, wherein a panic is instigated by a televised broadcast of a film depicting a tidal wave demolishing New York.

This trick ending offers the exhibitor many exploitation possibilities. Lack of name strength may confine it to duals, but it will satisfy anywhere.

Ralph Byrd is a television reporter who refuses to join George Barbier and other civic-minded people in fighting an element of crooked politicians, because his wife Kay Sutton and their child have been threatened by Marc Lawrence, campaign manager for the mayor. When Barbier is killed and the child seriously injured by the mobsters, Byrd swings into action, gets the necessary evidence and broadcasts it. The Lawrence gang puts on a broadcast of a tidal wave ruining New York and Coast Cities. This keeps people away from the polls an election day. In the nick of time Byrd learns the truth and an honest official is elected.

The week link on an otherwise splendid cast is Ralph Byrd. He lacks conviction and is unable to create an emotion. George Barbier is excellent as the laiable radio ventriloquist. Kay Sutton is improving. Frank Jenks and Dorothy Lee do not fare so well in the comedy spots. Outstanding is Marc Lawrence in a cleverly characterized heavy.

John Auer's direction is most impressive. His use of the camera is extremely intelligent and original. He has given the piece speed and suspense.

HANNA (Hollywood)

'RANGEL RIVER' ZANE GREY WESTERN WITH AUSTRALIAN LOCAL

Rates • • in action spots only

J. H. Hoffberg
72 Minutes
Victor Jory, Margaret Dare, Robert Coote, George Brent, Leo Cacknell, Rito Paonecfort, Ceci Perry, Georgie Sterling, Stewart McLell. Directed by Clarence Badger.

To the picture-going public Zane Grey is synonymous with outdoor adventure and the author's name is the best selling paint for RANGEL RIVER. As western fare, it follows a familiar formula which has proved acceptable to action fans, although it is not quite as wild and woolly as most American-made outdoor films.

Filmed in Australia, the authentic cattle land backgrounds add a novel touch as do the realistic-looking human combats using murderous-looking stock whips as weapons. Director Clarence Badger has high-lighted all possible thrills in an essentially placid tale of life on a large Australian cattle ranch where the ever-impending danger of drought is foremost in the owner's mind. A neighboring rancher, with plans to secure a monopoly on the meat contract, blocks up Rangle River and dries up his rival's land. A layal foreman discovers the plot in time to blow up the dam and frees the water for the almost parched cattle. The love interest concerns the foreman and the haughty, London-bred daughter of the ranch owner. Typically-British comedy of the silly-ass sort is supplied by Robert Coote, who proves to be an amusing fellow. Victor Jory, well-known to American audiences, is a virile actor who rides, fights and uses a bull whip with equal ability. Margaret Dare and the other feminine players are not quite up to Hollywood standards.

AD TIPS: Play up Zane Grey, foremost writer of adventure tales. Victor Jory, recently in "Dodge City" and "Man of Conquest", should be featured.

LEYENDECKER

'BLUE MONTANA SKIES' AVERAGE AUTRY VEHICLE

Rates • • • for western houses

Republic
56 Minutes
Directed by B. Reeves Eason

Average western fare which will please Gene Autry's numerous fans and hold its own in the minor action spots. The singing cowboy's recent films have been below his earlier standard but BLUE MONTANA SKIES will get some extra attention because of its Canadian border locale—a refreshing change from the usual western scene.

Smiley Burnette and the Colorado Hillbilies group each take time for a song and the star also indulges in his customary crooning—this time to the extent of three tunes. These musical interludes necessarily slow up the story, but Director Eason has concentrated considerable action in the introductory scenes and the fast climax.

Gene and his two pals, Burnette and Tully Marshall, encounter a gang of fur smugglers while driving a herd of cattle into Canada. Marshall is found murdered with the only clue leading the boys to a dude ranch operated by a pretty girl and her crooked partner. Gene and Smiley, by a ruse, manage to stay at the ranch and eventually trap the smugglers who were responsible for the murder.

The dude ranch scenes are filled with Smiley Burnette's horseplay as he is attempting to escape the unwelcome attentions of a flirtatious widow and her mischievous son. June Storey, now set for a series of Autry films, again makes a personable heroine, and Tully Marshall's brief appearance is effective. The title song and "I Just Want You" both have a chance for popularity.

AD TIPS: Stress the fact that this is an Autry action film in a Northwestern locale. The older fans will remember Tully Marshall from silent films.

LEYENDECKER

'ACROSS THE PLAINS' GOOD RANDALL ACTION

Rates • •+ for western houses

Monogram
51 Minutes
Jack Randall, Frank Yoconelli, Joyce Bryant, Hal Price, Dennis Moore, Glenn Stronge, Robert Cord, Bud Osborn, Dean Spencer, Wylie Grant, Rusty.
Directed by Spencer Bennett

Randall in tip-top form. Fast-moving story has action of the shooting and riding variety in plenty. There are renegade whites, wagon trains, and Indians for a slam bang pioneer western. Outdoor film fans will find this completely satisfying.

It's the story of two brothers, separated as children, who do not meet again until years later, when they clash on opposing sides of the law.

The brothers are played by Randall and Dennis Moore, who looks very promising and from whom we predict bigger and better things in future films. As Randall's side-kicks, Frank Yoconelli and Hal Price as an old Scout, give swell performances. The others are more than adequate. Scenery and photography are excellent, with exception of several old dubbed in shots.

PIX
COLUMBIA

Only new starter here is “Escape From Alcatraz”, which joins “Mr. Smith Goes To Washington”, “Golden Boy” and “Coast Guard”, “Blondie Takes A Vacation” and “Criminal At Large” (Jack Holt) hit the cameras as we go to press. “The Five Little Peppercorn How They Grew” is the next important Columbia production scheduled. It will star Edith Fellows under the direction of John Brahm. These “Peppercorn” stories might be just the thing for Miss Fellows. In spite of the poor handling she has received at this studio, the young star is extremely well liked and very popular. With forethought, planning and good stories she might be built into a valuable boxoffice property.


GRAND NATIONAL

With the resumption of production by Fine Arts, the Grand National situation brightens considerably. The Franklyn Worner organization is now filming “Trouble Over The Pacific”, scheduled to be the most auspicious undertaking of this first rate independent organization. The film is being done in Cosmocolor, a new color process. Fine Arts recently acquired a large block of stock in this new color enterprise and plans to use it for six “specials”. Advance reports on the method label it as excellent and particularly adaptable to low cost pictures . . . . Other activity on the Fine Arts-Grand National front finds legal representatives for both firms working on the completion of a complete refinancing and reorganization plan for Grand National. Of course, until this plan is consummated and accepted by both parties, no releasing deal for “Trouble in the Pacific” will be set. This department, however, is of the opinion that FA and G-N will definitely do business together. Previously we pointed out that FA potentiolally is a strong and enterprising independent company. Grand National’s releasing facilities cannot easily be duplicated. Therefore each is so necessary to the other that it will be unfortunate indeed if some satisfactory solution to their mutual problems is not arranged . . . Arcadio Pictures, which just completed its first production, “Miracle of Main Street”, starring Margo, has signed the actress to a three year contract for two pictures yearly. The next feature will start in September under the direction of Steve Sekely. This megaphone’s work on “Miracle” is being highly appoised by those connected with the picture.

METRO-GOLDWYN-MAYER

MGM is losing no time getting its ’39-’40 product under way. A heavy battery of top notch productions is at work, including such recently started features as “Bobes In Arms” (Rooney-Gorlond), “Thunder Alfou” (Beryl), “Miracle For Solc” and “A Day At The Circus” (Mox Brothers). In addition three important features join this list as we go to press: “Ninotchka” (Gorbo), “Blackmoll” (Edw. G. Robinson) and “These Glamour Girls”. This lineup coupled with such features as “The Women”, “Wizard Of Oz” and “Lady of the Tropics” is exceedingly strong, probably unsurpassed by any other studio at this time. That is, as judged on its name and story value. All indications point to a splendid MGM showing during the late summer and early fall season . . . . Of extreme interest is the word that Leslie Fenton has been assigned the directorial job on “It Can’t Happen Here”. This important assignment for the ex-actor and recent shorts director, whose first feature length job “Tell No Tales” caused considerable preview comment, come as the result of a decision to start the long postponed production “The Return of the Thin Man” immediately under the direction of W. S. Van Dyke. Aside from the fact that this is a well known property for Fenton, “Thin Man” is one of the stage and screen has always been of the highest order, it is gratifying to note that Hollywood is beginning to recognize the importance of filling its production posts with men from the “ranks”. This is particularly true here at MGM and at Warners. Both plants have followed this sensible practice in recent months by giving men opportunities which a few years ago would have been considered impossible . . . Besides “It Can’t Happen Here”, two other features of political significance are in preparation at MGM—Phyllis Bottome’s “Mortal Storm” and the recently acquired “I Had A Comrade” by W. P. Lipscomb from a story by Viscount Cossellare . . . Although MGM’s interest in the late Florenz Ziegfeld threatened to approach the stature of Abraham Lincoln as a screen subject, it has now been decided that only one picture in which Ziegfeld figures will be turned out this season, namely; “Ziegfeld Follies”, the Mervyn LeRoy production. Hunt Stromberg’s “Ziegfeld Girl” holds over as a tentative 1940-41 release . . . Lincoln, however, will have his innings at MGM in the form of a Corey Wilson miniature titled “He Could Take It”, a digest of the Emancipator’s life, recounting the series of fortunes that bedecked the President on utter failure until he was post 50 . . . Victor Saville, white haired boy of the MGM lot (“Goodbye Mr. Chips”), has postponed his return to England for further preparations on “Busson’s Holiday” and “Pride and Prejudice”. The last named is a Norma Shearer starrer. To our knowledge it has not figured in MGM’s English plans before . . . MGM is virtually assured of securing the screen rights to Billy Rose’s Aquacade now holding farth at the World’s Fair. Spirited bidding may be coming from other studios, but, after all, Johnny Weissmuller is under contract to MGM and it is doubtful if another company would risk any sizeable amount on a property so inexpertly tied up with such a roar personality as the swimming star . . . . Freddie Bartholomew fades from the MGM star roster. James Stewart has been upped to a stellar position . . .


MONOGRAM

“Sky Pilot” (John Trent) is the only feature currently working on this lot. This period of comparative inactivity precedes the heavy production schedule now being planned by head man Scott Dunlap, wherein the remaining eleven pictures on Mono’s ’39-’40 schedule will get under way to clear the sets for the extensive program this plant has mapped out for ’39-’40.

CASTINGS: Grant Withers in “Mr. Weig in Chinatown” . . . . CONTRACTS: Wesley Barry signed . . .

(Continued on next page)
PARAMOUNT
A heavy Spring production schedule is being planned by Par-amount to greet the delegates to its national sales convention in Hollywood on June 7. Six pictures are now in production including "Disputed Passage", "Are Husband Necessary?", "Our Leading Citizen", "Ruler of the Seacoast", "Heaven On A Shoestring" and "The Star Maker". By U. T. J. "The Storm Over Ilium" is called to order the studio will have launched or will be ready to start work on seven new ones. In this group are "The World That Failed", "Portrait in Diamonds", "Dog Show Murder", "The Light That Failed", "Our Neighbors—the Carters", "Paroles For Sale" and "$1,000 A Touchdown". One thing that you can depend upon to be announced at this convention is that Harry Sherman's name will loom importantly in future Paramount plans. Although producer Sherman has moved somewhat unobtrusively in the Paramount set-up with only his Hopalong Cassidy pictures and an occasional "special", this season will find the veteran film man stepping out with a heavy program. Beside the "Cassidy" features, a group of top budgeted Westerns are being planned, as well as three features starring Tito Guizar. One of these, "The Double Dyed Deceiver", has just been completed. Any anxiety Paramount officials may have nurtured concerning the effect of Jack Benny's run-in with Warner Brothers over his latest musical "Man About Town". This has been dispelled. Sneak previews have added Paramount that Benny's loyal fan following harbors no grudge. Therefore another spectacular, long distance opening has been planned for the picture in Waukegan, Illinois, the comedian's home town. A shake-up in Paramount's writing department finds Francis Langton replacing Mannie Wolfe as head. Richard Halliday, from New York, becomes studio story editor. Jeff Lazarus currently handling the production reins on "Are Husband Necessary" ends his association with Paramount following the completion of this picture. Anne May Wong's option has not been taken up by this studio.


REPUBLIC
"Laughing Irish Hoots" (Regan-Parker) is the only picture now shooting at this plant. Activity will pick up shortly when the studio begins production on the first of six pictures to start during the next three weeks. Schedule is as follows: "Colorado Sunset" (Autry), the third Higgins Family domestic comedy, "Highway Patrol", "Dick Tracy and his G-Men" (serial), "In Old Monterey" and "Timberline Cowboys" (Mesquites). Special importance is attached to "In Old Monterey" (Autry), under the production guidance of Armand Schoener with Joe Kane directing. Present plans call for it to be filmed as a super-Western on a budget for more than usually expended on the Auty westerns. Behind this decision we see the hand of James Grainger, who has made no secret of his desire to step up the Auty pictures to the point whereby his sales crew might land bookings for these features in first grade theatres. You will recall that Grainger was credited with selling the whole Republic's pictures. He was the producer who ran the highest percentage of them. This year Grainger's pictures played first runs on Broadway as well as in key cities throughout the country. Not since Mix has there been a western star to equal the enormous popularity of Auty. It is only logical that Grainger should conceive such a build-up for him and we should not be greatly surprised to find it eminently successful. Gerald Geraghty, who scripted "Wells Fargo", is doing the screenplay for "In Old Monterey". Arrangements are as yet too secret to say if it will probably be Republic's next high budget endeavor. Headmen Yates and Wolgel are huddling on the story, tentatively scheduling it to begin on July 15.

CASTINGS: Gene Autry in "In Old Monterey". Joe Kane to "In Old Monterey". DIRECTOR ASSIGNMENTS: Joe Kane to "In Old Monterey".

RKO-RADIO
RKO continues its steady climb from the lower depths with four pictures at work, three of them top bracket attractions. List includes "Memory of Love" ( Lombard-Grant), "Nurse Edith Cavell" (Anna Neagle), "My Fifth Avenue Girl" (Ginger Rogers) and "The Spell-Binder" (Lee Tracy). Most important RKO event in the past fortnight was the news that Pandro S. Berman had tendered his resignation as studio production head effective in October. This move was not surprising in view of the fact that Berman has never been particularly pleased with this post. However, it was assumed in local film circles that when the unit system was established at RKO, Berman would step out of the top position to form his own unit. Whether this will take place after Berman returns from a long delayed trip abroad is a matter for conjecture. At any rate RKO's 39-40 program will not be materially disturbed. By the time Berman is ready to leave these pictures under his direct supervision will have been completed. Also, by October the new unit system should be established to the degree where only a financial executive is required as top man. It is reported that George Schaefer may assume this berth himself. Latest reports on the number of features to be turned out by RKO next season place it at fifty. The Gene Towne unit has selected the following four as its 39-40 productions: "Swiss Family Robinson", "The Deerslayer", "Tom Brown's Schooldays" and "African Intrigue". Another shrewd step by President George Schaefer is the signing of Maxwell Anderson to script a screen story for Leo McCarey's next production. Anderson, three-time Pulitzer Prize Winner, is best remembered as the author of "Winterset" and "Mary of Scotland". An intriguing RKO acquisition is the purchase from Warner Brothers of John Farrow's biography of "Father Dometin". This is planned as a Bob Sisk production to be directed by Farrow himself. Joseph Calleia, film villain extraordinary, has been selected for the title role. Calleia's ecclesiastical career will be inaugurated in "Full Confession", wherein he will play an important role of a priest in support of Victor McLaglen. This, too, is a Sisk-Farrow endeavor. Tests continue for an actor to play the title role in "Hunchback of Notre Dame". Starting date on this feature has been postpanted 8 months.

CASTINGS: Victor McLaglen, Lucille Ball, Joseph Calleia in "Full Confession". Anne Shirley in "Child of Divorce". Alan Baxter in "Memory of Love".


20th CENTURY-FOX
Only new addition to the line-up at this plant is "Here I Am A Stranger" (Richard Greene-Nancy Kelly), bringing the total number of productions now at work to five—three top bracket pictures and two B efforts. Scheduled to start as we go to press is "Falling Star" (Ameche-Faye). This is the new title for "Hollywood Cavalcade", the important 20th Century-Fox picture depicting the history of the movie town from 1913 to the advent of talking pictures. This, incidentally, will be made in color—one of six Technicolor films to be made by 20th Century during the forthcoming season. "Drums Along The Mohawk" (Colbert-Fonda), Maeterlinck's "Blue Bird" (Temple), "Mark of Zorro" (Power), "Maryland" and "Belle Starr" are the other fine color features. Joseph Schildkraut is finally garnering some attention here. Under contract for some time, his 20th Century career has not been too auspicious. He is being considered for the role of Steinmetz in the forthcoming dramatization of the life of the electrical wizard. It would be an ideal role for the actor, placing him in the position of more importance. Of course, if he justly belongs... Louis Browfield is scripting "The Life of Brigham Young"... . George Raft will have a top spot in "Dance with the Devil", if other commitments can be arranged.


(Continued on Page 16)
Hollywood Editorial

By

DAVID JAMES HANNA

A FIELD FOR GOOD MUSICALS

Grace Moore's penchant for punctuating each of her concert appearances with some unfavorable remarks about Hollywood (to effective publicity results) is well-known. The singer's performance in Los Angeles a few weeks ago was no exception to this long-established rule. Apparently Miss Moore's proximity to the film city was the cue for a more caustic and disparaging lashes than usual. Her extremely bitter tirade was climaxed by the now-familiar remark to the effect that all of Hollywood producers are ignorant of music.

From even such an eminent authority as Miss Moore, this must be recorded as a rather broad statement. True, many of Hollywood's headmen no little or nothing about music. Although helpful, a knowledge of the art has never been considered vitally essential to the equipment of the successful stage or screen producer. Yet there are quite a few production executives in our midst with an extensive knowledge and appreciation of music, both in its serious and lighter vein.

As proof that Hollywood's production leaders are anything but ignorant of music, one need only survey the music departments of the various studios. Within the past few years the writing, arranging and recording of background music has assumed a position of tremendous importance in production. Every technical and artistic facility has been made available to these departments. Some splendid and progressive musical work has been achieved. The scores for such recent pictures as "Dark Victory", "Robin Hood", "Juarez", "Wuthering Heights" and "Man of Conquest" have justly caused considerable excitement in musical circles because of their intelligent and artistic excellence. One of the most magnificent pieces of modern descriptive music was the score of H. G. Wells's "Things To Come", by Arthur Bliss, available on recordings. This is an English work which serves as an effective illustration of the progress the motion picture industry at large is making in music—a progress far more rapid, extensive and influential than that being performed by any other business or society, including the radio. Certainly this is not being done behind the backs of the top men in the industry, but by and thru their initiative.

The average movie fan (and this may include Grace Moore) is, of course, not sufficiently alert to background music to be particularly appreciative of its worth. Besides, it is not the duty of such music to become conspicuous. It is employed to develop, maintain and switch moods—allowing the subconscious rather than the conscious mind. This unobtrusiveness, however, does not mean that such music may be ignored in commenting upon musical values in motion pictures.

A more satisfactory remark from Moore might have been that while Hollywood does thoroughly understand music, this knowledge is not being employed to its greatest effect—that is, on the screen. This may be traced to that old Hollywood habit of imitating rather than creating when the production forces come face to face with the public.

When sound came to the screen its first and natural instinct was to sing and play music. The novelty was entertaining enough. Audiences thoroughly enjoyed the antics of stuffy, overhearing tenors and hefty sopranos recruited from the stage to blend their voices in amorous duets during such items as war scenes, earthquakes and so forth. The stories adhered closely to familiar stage musical comedy patterns. Audiences knew most of them by memory. This paved the way for that memorable moment in motion picture history when exhibitors advertised "Non-singing pictures".

Some years later at Warner Brothers, the ex-stage director Busby Berkeley, revitalized the filmusical with a formula also borrowed from the stage—the girl show. These pictures were extremely good and scored heavily at the box-office. The vogue was subsequently ruined by counterfeits, whose cheapness and imitativeness again brought the musical picture into disfavor.

Potentially the most promising as well as the most abused musical pictures were the operatic films. Columbia and Grace Moore ignited the spark with "One Night of Love". Not before some two dozen Metropolitan and European sopranos had walked the plank, did Hollywood realize that no matter how you disguised them, operatic warblers remained just that.

In each of these instances the chief trouble was that Hollywood imitated a musical formula. The operatic pictures came nearest to being original screen musicals, but even this idea had been employed for some years in Continental films.

There are exceptions of course; namely, the Durbin pictures and some of the Zanuck musicals. The first named came nearest to being the ideal film musical. Each sets its own pattern, distinctive, original, charming and pervaded throughout with a quality achievable only on the screen. Zanuck's early musicals at 20th Century-Fox were catchy affairs with clever stories and solidly entertaining musical specialities, revue—type films that moved fast and gayly, with original touches.

Although he has been limited in opportunity, Paramount's Andrew L. Stone has shown in his two musical productions, "The Girl Said No" and "Stolen Heaven", a remarkable comprehension of how the screen should blend musical and dramatic elements. We predict that "The Life of Victor Herbert", on which Stone is now working, will effectively illustrate this coordination of elements and set a precedent for future musical productions.

Other studios would do well to foster such experimentation with musicals as Stone has done. In the history of the theatre and motion pictures, musicals have invariably been popular and profitable enterprises—that is, the good ones. Hollywood has turned out many excellent film musicals. It has also turned out an overwhelming number of bad ones. To offset this, producers must apply their knowledge of music to create for the screen its own original and unique method of musical presentation. It can no longer continue to imitate.
**COLUMBIA**

1938-39 Features (41) Completed (27) In Production (4)
Westerns (22) Completed (11) In Production (0)
Serials (4) Completed (4) In Production (0)

1939-40 Features (40) Completed (27) In Production (1)
Westerns (16) Completed (0) In Production (0)
Serials (4) Completed (4) In Production (0)

**ESCAPE FROM ALCATRAZ**
Drama—Shooting started: May 24
Cost: Brie Larson, John Cusack, Joseph Gordon-Levitt, Paul Fix, George
Lloyd, Richard Fiske
Director—Charles Barton
Producer—Wallace MacDonald

**PRODUCTION RECORD**

In the Release Chart, the date under "Details" refers to the issue in which cost, director, plot, etc. appeared. "Rel." is the national release date. "No." is the release number. There may be variations in the Running Time in stores where there is censorship. All new productions are on 1938-39 programs, unless otherwise noted.

**Trouble in the Pacific**
Drama—Shooting started: May 25
Cost: William Gargan, Wallace Ford, June Lang, Gilbert Roland, Katherine de Mille, Efie Gitardote, Grant Richards, Edward Payson, Earl Crawford, Ted Osborne
Director—Elmer Clifton
Producer—Franklyn Warren

**RELEASE CHART**
Title—Running Time Cast Details Rel. No.
Capper Bureau (79) L. Ames-J. Woodbury 8-27 11-1 312
Exile Express (12) A. Hen-A. Murray 1-13 2-37 394
Details under title: Exile Frontier Scout (04) G. Houston-Al. John 10-2 10-3 225
Details under title: Westerns No. 1
Lash Takes A Chance (06) H. Angel-J. King 3-5
Details under title: Everything Happens To Ann
Long Shot (50) J. Jones-H. Hunt 11-3 1-3 363
Miracle of Main Street (50) M. Lail-L. Talbot 6-5
Panama Patrol (60) I. C. W. 9-1 28 308
Details under title: Panama Caper
Ride 'em Cowboy! (53) D. Paige M. Lail-W. terp 1 1-1 W-2
Shadows Over Shanghai (65) J. Dunn-R. Morgan 2-10 10-11 361
Skinny Dip (51) E. M. Fram-Wt-1 5-10
Six Gun Rhythm (05) T. Fleming-B. Rick 1-11 1-5 W-19
Details under title: Rhythm on the Range
Sunset Murder Case (57) S. Ray 11-11 315
Titans of the Deep (47) Dr. Beebe 10-23 276
Thunder in the Pines (35) A. J. Powell 11-3 1-15 W-15
Water Rustlers (54) D. Paige-O. Brien 11-5 1-9 W-1
Details under title: The Last Barrier

**METRO-GOLDWYN-MAYER**
1938-39 Features (44-52) Completed (43) In Production (1)
1939-40 Features (40-52) Completed (1) In Production (7)

**A Day at the Circus**
Musical comedy—Shooting started: May 23
Cost: MARX BROTHERS, Bunny Baker
Director—Eddie Buzzell
Producer—Mervyn LeRoy

**MIRACLES FOR SALE**
Mystery—Shooting started: May 22
Cost: Roy Hull, Lee Bowman, Florence Rice, Robert Young, Frank Crenn
Director—Ted Browning
Producer—General Office
Story: Concerns the madcap adventures of the Brothers Marx when they become involved with a circus.

To be released on '39-'40 program

**THUNDER AFLAT**
Drama—Shooting started: May 24
Cost: WALLACE BEERY, Virginia Grey, Chester Morris, Regis Toomey, Clem Bevans, John Quellen, Daughters Dunbrille
Director—George Seitz
Producer—Walter Ruben
Story: Wallace Beery is a large captain who, with his daughter, Virginia Grey, becomes involved with the activities of the submarine fleet during the war.

To be released on '39-'40 program

**IN PRODUCTION**

**RELEASE CHART**
Title—Running Time Cast Details Rel. No.
Rubes in Arms L. Ames-C. Murray 1-13 2-37 394
Game With The Wind C. Cabell-V. Leigh 5-11 5-11
Lady of the Tropics R. Taylor-H. Lamar 5-6
Details under title: Mandy
Women, The Shearer-Crawford-Duress 5-6

**GRAND NATIONAL**
1938-39 Features (26) Completed (0) In Production (1)
Westerns (24) Completed (7) In Production (0)
1939-38 Features (26) Completed (18) In Production (1) Westerns (16) Completed (11) In Production (0) Westerns (16) Completed (0) In Production (0)

STUNT PILOT
Drama—Shotgunning start: May 20
Cost: John Trent, John Robards, Morjorie Reynolds, Milburn Stone, George Meeker, Pat O'Malley, Buddy Cooper, George Cleveland, Wesley Barry Fields, Johnny Day, Charles Morton
Director—George Waggener
Producer—Paul Malmovsky
Story: The arrival of a motion picture company to shoot action scenes at the airport managed by John Robards causes complications for John Trent (Taisipul Tomany) when he is accused of murdering a fellow pilot. Trent clears his name by locating the guilty party.

RELEASE CHART
1939-39 Features (31) Completed (20) In Production (21) Westerns (19) Completed (15) In Production (0) Westerns (16) Completed (0) In Production (0)

ARE HUSBANDS NECESSARY
(Other Details—issue May 20)
Story: Madeline Carroll's conclusion that men are unnecessary and that women can do much better without them is somewhat dissolved by Fred MacMurray who is out-fashioned to believe Carroll is necessary to him.
UNITED ARTISTS

The production scene remains unchanged at this plant. Walter Wanger is applying the finishing touches to “Winter Carnival”, while Sam Goldwyn continues with “The Real Glory” and “Music School”. The middle of June will see activity resumed on the Hol Roach lot when the producer begins work on “A Chump At Oxford” four reel comedy co-starring Laurel and Hardy. “Housekeeper’s Daughter” is also scheduled to begin at that time, with Adolphe Menjou and Joan Bennett ticketed for the leading roles... Hal Roach, Jr. will be associate producer on the Laurel-Hardy comedies... Walter Wanger’s next production is “Whose Wife” to co-star Loretta Young and David Niven. It will be directed by Tay Garnett. Production starts shortly... A Wagner acquisition is a new detective story titled “Send Another Coffin” by F. G. Pressnell. Writers will shortly be assigned to adapt the story, which will also be under direction of Garnett. Wagner has optioned future screen rights of the author with a view toward creating a new detective series for the screen... Bill Hebert, former newspaperman and radio writer and recently with Paramount, joins Selznick-International, succeeding Victor Shapiro as publicity director.

CASTINGS: Edward Fielding, Douglas Scott in “Intermezzo” (Selznick) ... Marc Lawrence, Victor Mature in “The Housekeeper’s Daughter” (Roach) ... David Brian, Lorelai King in “Whose Wife” (Wanger)... Carole Lombard, Alan Marshal in “Flashin Stream” (Selznick)... Andrea Leeds replaces Elizabeth Allan in “Black Gold” (Dail Pictures) DIRECTMENTS: Tay Garnett to “Whose Wife” (Wanger)... Alfred Hitchcock to “Flashin Stream” (Selznick)... Elizabeth Allan replaces William Gargan in “Intermezzo” (Selznick)... CONTRACTS: Edward Fielding signed (Selznick)... Marc Lawrence signed (Roach)... Vic mature to player contract (Roach). 

VERSAL

As Universal enters the second year of operation under the new management, the studio has six productions in work, with 2500 employees on the regular pay-roll, all time high for the company. N. J. Blumberg has arrived from New York for an indefinite stay to check current production and lay plans for the company’s future in collaboration with Cliff Work, Matty Fox, Milton Feld and other executives. Since Blumberg’s first official visit a year ago, the studio has undergone an amazing physical transformation. Improvements have been effected in every department. Simultaneous with Blumberg’s arrival, extra crews have been ordered to the construction forces on Universal’s two new sound stages, which will be completed by July 1st. Orders to speed completion of the new stages were necessitated by U’s increased production schedule and immediate plans which call for nine top bracketed pictures to be placed in work during July... Productions shooting currently include “The Modern Cinderella” (Irene Dunne-Charles Boyer), “Undergrip” (Gloria Jean), “I Stole A Million” (Raft), “Bright Victory” (Cooper-Bartholomew) and “Forgotten Woman” (Sigrid Guric). Deonna Durbin will start shortly in “First Love”. This is U’s latest important ’39-40 release... Sigrid Guric, whose long period of inactivity was ended with her assignment in “Forgotten Woman”, has apparently struck oil at Uni-

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THE MAN IN THE IRON MASK . Side by side, the noble D'Artagnan, Porthas, Athas and Aramis are standing off a legion of the cruel king's guardsmen. There's the glint of swords flashing in the sunlight and the merry shouts of the Musketeers as they parry each thrust with a reckless and shrewd lunge at the perspiring guards. Here's all the thrilling adventure and spirit of Dumas' classic on film! The ever-popular type of entertainment that has made "Robin Hood" and "The Three Musketeers" and THE MAN IN THE IRON MASK perennial favorites of countless millions. This story of the king's twin brother, who is imprisoned with an iron mask over his head, holds a wealth of exploitation potentialities for the enterprising exhibitor. The "Three Musketeers", the "Man in the Iron Mask" mounted on a white steed are just two of many street ballyhoo's that are bound to attract much attention. The absence of any outstanding marquee names makes exploitation essential, but this a cinch to sell!
TRAPPED IN THE SKY

Newspaper scare headlines about possible war and foreign espionage agents running loose in this country have inspired the flood of spy melodramas, of which Columbia has contributed its share. This is another one. Jack Holt plays the tried and true army officer, who volunteers to be cashiered for treason in an effort to trap the foreign agents who sabotaged a revolutionary new electric bombing plane. Of course, he gets his man — and woman — after being taken into the confidence of the spy ring. Supporting the redoubtable Mr. Holt are Ralph Morgan, C. Henry Gordon, Katherine DeMille and Sidney Blackmer.

FOR LOVE OR MONEY

Definitely on the light side is this Universal hot weather offering. A bookmaker, losing heavily to an eccentric bettor, "lays off" part of the bet with another bookmaker, sends his two assistants to pick up the money. When they see they are about to be held up, the latter put the money in an envelope, drop it down a mail chute. It is received by a girl, who promptly spends most of it. Complications, many light and frivolous, ensue when the original bookmaker's two henchmen and the girl try to recoup the money as the alternative to getting "bumped off." June Lang is the gal, Robert Kent and Edward Brophy, the bookie's agents, and Etienne Girardot, the screwy bettor, who imagines himself "Julius Caesar."
NEW YORK TIP-OFF
The hoped-for influx of out-of-town visitors for the World’s Fair has not as yet materialized and the studio at the Broadway picture palaces. The intense heat over the Memorial Day week-end chased even the loyal New Yorkers out of Manhattan and, with three exceptions, business has remained in the doldrums.

An outstanding example of the way a good picture can buck the heat is “Goodbye, Mr. Chips,” now in its third week at the Astor. Here waiting lines stand patiently outside the theatre for a chance to get in to see this M-G-M British-made. The other two first-runs with no cause for complaint were the Paramount, where “Union Pacific” held up well enough to venture a fourth week starting May 31, and the Rivoli, where “Wuthering Heights” completed a seven-week run on the same date. The latter house is anticipating a profitable summer with Bergner’s “Stolen Life” and Charles Laughton’s “Jamaica Inn” set to follow the current Technicolor “Mikado”.

Wide open spaces were noted inside other Broadway houses recently. Among them were the Capitol, where few reservations were made for “Bridal Suite”; the Roxy, where even “The Garlith” failed to scare in the crowds, and the Strand, where “The Kid From Kokomo” failed to do dock business during its two week run. “Juarez” started a popular-price run at the latter theatre June 2 following five mild weeks at a $2.20 tap at the Holly. The Radio City Music Hall, near average with “Captain Fury”, started a second week on Thursday the Globe, which had announced a second week for “Blind Alley”; suddenly put in “Charlie Chan in Reno” on Monday night to catch whatever Memorial Day business was around—much according to latest reports.

The long week-end may have been a headache to the theatre men but it proved a boon to many home office executives, a goodly number failing to come in at all the Monday before Memorial Day. Among them were Lynn Farrel, U. A. advertising and publicity head, who went to Maine; Maurice Bergman, of Columbia, who spent his holiday in Atlantic City, and Fred Schoeller, RKO’s press book editor, who is on a motor tour which will include a visit to his home town, Louisville, Ky. . . . Bob Gillham, Paramount’s ad and publicity director, was making stop-overs en route to the West Coast for the company’s sales convention, June 8-10. The balance of the home office executives leave June 4 going direct to Los Angeles.

Before Gillham left he and Alec Moss represented Paramount at the cocktail party given at the Rivoli Theatre by Laurence Olivier to celebrate the seventh week of “Wuthering Heights”, longest run for any picture at this house since 1929. A large crowd turned out to meet the star of the Goldwyn film, among them representatives of all the daily papers, trade papers and fan magazines. Monroe Groenthal, of U. A., and Jimmy Dunn, manager of the Rivoli, acted as hostesses.

Hok Linet, who represented Universal, introduced The Mikado of the Gilbert and Sullivan film, minus make-up. He was actor John Barclay, whose six-foot-five height towered above the others present . . . Thursday’s meeting of the AMPA at the Hotel Astor honored its only active charter member, Vincent Tratto who is celebrating his 25th year in the film industry as Paramount’s art director . . . Grand National had big doings at Harrison, N. Y. recently to celebrate the home town premiere of Tex Fletcher’s first picture, “Six Gun Rhythm”. In addition to the star, both Gordon White and Harry Blair of GN were called upon for a speech.

Mary Pickford, co-owner of United Artists; her husband, Buddy Rogers and E. T. Carr, joint managing director of United Artists in England, sailed for England Tuesday aboard the Normandie. Murray Silverstone, chief of world-wide operations for U. A., who was planning a European vacation, has postponed his trip abroad . . . Ben Wash is returning to Samuel Goldwyn as the latter’s N. Y. publicity and advertising representative after having been in charge of publicity for the George Abbott stage productions for a few months . . . Si Seidler, of M-G-M, drew the “best dressed” prize in the “monkey division” for his brilliant costume of yellow shirt, tuxedo pants and no shoes or socks at the cocktail party given by Random House to publicize Elizabeth Hawes’ new book, “Men Can Take It”.

FRANKLY SPEAKING
By LEYENDECKER
U. A. ENCOURAGES PRODUCERS
“Big pictures are never in competition to each other. More and better quality product builds up a greater interest in screen entertainment and helps all companies as well as business generally.” This recent statement by Murray Silverstone, general manager of United Artists, is one with which this department has always been in agreement. A “Wuthering Heights” or a “Dark Victory” will not only bring favorable word-of-mouth and cause discussion of these particular films among the film-minded public, but will also bring to life a dormant desire to attend more picture shows in the minds of occasional film-goers. Conversely, a succession of feeble efforts of the “Bridal Suite” or “Never Say Die” order will discourage film attendance with all but the most enthusiastic and indiscriminating fans.

Silverstone’s “profit-sharing plan” for allocation of revenue to U. A. producer-members when grosses reach a certain level should encourage these producers to aim toward bigger pictures. One of the U. A. producers received three and one-half times more than the stockholders under this plan, according to Mary Pickford, one of the owner-members of United Artists who has recently been inactive in the picture field but is again considering production in the near future. Miss Pickford also dispelled rumors of internal discension in the U. A. ranks by emphatically denying any intention of ever selling her stock in the company. She spoke for Douglas Fairbanks, Alexander Korda and Charlie Chaplin in this respect by declaring that their holdings are also not for sale.

The exhibitor may take hope that Silverstone’s plan should mean a more even flow of fine product from U. A. Although the Goldwyn loss, which and if effected, would be severely felt, United Artists has promised a flexible program of 28 to 32 features for 1939-40 coming from a formidable line-up of producers. One of these would be the long-promised and eagerly-awaited Chaplin talking picture, “The Dictator”.

OLD FAAVORITES
“The Dictator”, which is expected to cast $1,500,000 and will be ready in October, is Charlie Chaplin’s first film in more than three years. However, as with other memorable Chaplin pictures, it should run for weeks in every first-run spot. The public may be fickle toward its recent favorites, but the famous personalities of the silent screen will always retain a warm spot in the hearts of loyal picture-goers. The current interest in William S. Hart and the brief, but extremely successful, revival of the Valentino pictures suggests the possibility of bringing back a whole series of former favorites among whom we might nominate Tom Mix, the Gish Sisters, Charles Ray, Lon Chaney, John Gilbert and Marie Dressler. Not for general release, possibly, but for specialized audiences their films should prove a strong draw.

Just as Chaplin has never had an equal as a pantomimic comedian, so William S. Hart will be the first name that comes to mind when speaking of the great western stars of the screen. Hart’s last film, “Tumbleweeds”, is now being released by Astor Pictures with a talking prologue made by the star in which he displays a resonant speaking voice. Booked for three days at the Strand Theatre, Washington, “Tumbleweeds” was held for the entire week and the star’s talk was greeted by applause at each show by old-time fans including such national figures as Senators Borah, Johnston and Ashurst. Now Columbia Pictures is dickering with the former western favorite and it is extremely possible that he will reconsider his previous refusals to make a screen come-back in a new western.
What the Newspaper Critics Say

BLIND ALLEY
(Columbia)
"... Rather better-than-typical Columbia melodrama...
"... Exciting and refreshing screen melodrama. A whole lot more engrossing than most gangster films... An out-of-the-ordinary thriller...
----- Howard Barnes, N. Y. HERALD TRIBUNE
"... Excitement and unfailing interest... Superb entertainment... Engrossing as well as different underworld melodrama...
----- William Boehnel, N. Y. WORLD-TELEGRAM
"... Most interesting American crime picture in months... Has as much suspense as the pure bang-bang operas and a lot more substance to keep your intellectual teeth occupied...
----- Archer Winsten, NEW YORK POST
"... Melodrama is original in its idea, intelligent in its execution and exciting all the way through... Production is unpretentious in its physical dimensions, but the substantial story and the competent playing lift it into the A class...
----- Ollie Wood, PHILA. EVENING LEDGER

THE GORILLA
(20th Century-Fox)
"... A few random moments of laughter in the show, for which the artful Patcy Kelly is chiefly responsible. Not funny nor frightening... Creaking horror shop creaks worse than ever...
----- Howard Barnes, N. Y. HERALD TRIBUNE
"... Ritz Brothers efforts succeed only in making the piece look like fair short-subject material. Lines are unfunny...
----- L. G. D., PHILA. EVENING LEDGER
"... Ritz Brothers well-known brand of clowning and mugging shows up better here than in other recent offerings...
----- A. B., PHILA. RECORD

TELL NO TALES
(M-G-M)
"... Good Class B thriller, holding much of the title's terseness, entirely through the skill of Director Leslie Fenton...
----- W. Ward Marsh, CLEVELAND PLAIN DEALER
"... All preposterous, but the melodrama has punch and the characters have a way of making you believe them...
----- Ollie Wood, PHILA. EVENING LEDGER
"... Smart, ingenious and satisfying opus... Neater and more intelligent screen job than many a fancher film... In his direction, Leslie Fenton displays an affectionate understanding of humans...
----- Elsie Finn, PHILA. RECORD

BRIDAL SUITE
(M-G-M)
"... Handsicaps of a stereotyped script...
----- William Boehnel, N. Y. WORLD-TELEGRAM
"... Fair... Not very funny comedy... Just one of those minute numbers which aims for laughs and doesn't click...
----- Irene Thirer, NEW YORK POST
"... Dialogue is good but the plot is what you might expect from a poet...
----- Gerard Gagham, PHILA. EVENING LEDGER
"... Bright dialogue, Annabelle's beauty and an amiable mood keep this frothy farce aloft...
----- Elsie Finn, PHILA. RECORD

THE KID FROM KOKOMO
(Warners)
"... Line between comedy and sheer bad taste has rarely been more clearly overstepped... Not simply bad, but actively annoying...
----- Frank S. Nugent, NEW YORK TIMES
"... Moderately entertaining... Two or three engaging performances... Only sporadically exciting and beguiling... Occasional scenes rather than as a unified production...
----- Howard Barnes, N. Y. HERALD TRIBUNE
"... Makes such a pathetically desperate attempt to be funny that one simply can't get angry over its uninspired, stolen, and frequently spoiled devices to arouse laughter... Good actors like Pat O'Brien, Joan Blondell, Sidney Tolmer and Stanley Fields are wasted on its amateurish antics...
----- William Boehnel, N. Y WORLD-TELEGRAM

IT'S A WONDERFUL WORLD
(Paramount)
"... Comedy is almost too strenuous for relaxation... Even Claudette Colbert and James Stewart, who have a flair for wit and humor, seem to be trying to be screamingly funny...
----- Frank S. Nugent, NEW YORK TIMES
"... Aggressively antic, but not very funny... In spite of some resourceful performing on the part of Claudette Colbert and James Stewart, it is not nearly entertaining enough to justify the perpetuation of a worn-out cycle... Humor is always more forced than infectious... Good cast—for too good a slapstick script with not nearly enough merriment to go around...
----- Howard Barnes, N. Y. HERALD TRIBUNE
"... Spotted with keen and sparkling lines, dotted here and there with uproarious situations and skillfully played and directed, the picture turns out to be delightful entertainment...
----- William Boehnel, N. Y. WORLD-TELEGRAM
"... Exciting and realistic in the murder-mystery line...
There have been funnier or more exciting pictures, but here the two elements are mixed in pleasant proportions...
----- Archer Winsten, NEW YORK POST

SOME LIKE IT HOT
(Paramount)
"... One of those consistently aimless and resolutely screwball enterprises...
----- W. R. C., NEW YORK TIMES
"... Bob Hope's amiability and ease help the film but not enough to warrant more than the mildest of rave notices: to wit, a jitterbug might enjoy it...
----- Archer Winsten, NEW YORK POST
"... An innocuous little affair...
----- Elsie Finn, PHILA. RECORD

ROSE OF WASHINGTON SQUARE
(20th Century-Fox)
"... An engaging job of recreating a not too distant past in terms of its melodies, but it is dramatically skimpy... Gregory Ratoff has staged the photoplay handsomely...
----- Howard Barnes, N. Y. HERALD TRIBUNE
"... Pretty unconvincing... Al Jolson does a swell job portraying himself and singing in his own inimitable manner... Fair-to-middling entertainment...
----- William Boehnel, N. Y. WORLD-TELEGRAM
"... Jolson, back in blackface, steals all honors... Of all the shallow musicals, this one is the lulu of 1939... A dreary, stupid story...
----- W. Ward Marsh, CLEVELAND PLAIN DEALER
"... Not as spectacular nor as grand-scale as "Alexander's Rag Time Band", it has comparable nostalgic charm, a warm, lively story—and Al Jolson... Scores triumphantly when it comes to recapturing the mood of its era...
----- Elsie Finn, PHILA. RECORD

CAPTAIN FURY
(United Artists)
"... Entire cost struggles under the load of joyless dialogue and trite situation which is mercilessly heaped upon them...
----- B. C., NEW YORK TIMES
"... Some exciting skirmishes and chases reminiscent of nothing so much as the conventional Western... Take it as a hopped-up horse opera, or you probably won't want to take it at all... Romantic and historical aside merely drag and there is far too little cumulative suspense...
----- Howard Barnes, N. Y. HERALD TRIBUNE
"... Robust adventure... Generally speaking the film is pretty diffuse and in sore need of tightening... Acting of the entire cast is good... In fact, much better than the material deserves...
----- William Boehnel, N. Y. WORLD-TELEGRAM
"... Good... Plot which is never stronger than the bare and bony melodrama of horse opera...
----- Archer Winsten, NEW YORK POST
**PREVIEWS**

**THE KID FROM KOKOMO**

...They have "Kid Galahad" back in the ring, this time battling for the championship and his dear old "maw," who isn't a mather at all—just a gin soaked old lady with a heart of gold and a conniving mind. It all happens when fight manager Pat O'Brien and his bubble-dancing sweetie, Joan Blondell, take it on the lam out of the big city and come upon farm hand Wayne Morris in the country. Pat makes a fighter out of the kid and, when he needs a mather's tender care and inspiration, digs up shop-lifting Maggie, May Robson, to become his long-lost ma. The championship fight finally comes along and Pat orders his protege to "lay down." With Maggie's help, Wayne turns the tables and wins the crown. This bit of fun comes from the Warner studio and the cast includes, in addition to those above, Stanley Fields and Maxie Rosenbloom, the latter the unfortunate champ who makes a nasty remark in the ring about his opponent's beloved "mather."

**MAN ABOUT TOWN**

This Jack Benny musical vehicle was completed some time ago by Paramount, but is being withheld for summer release. When the dashing Benny tangles with titled society in London, it is society that comes out second best, according to the story. The familiar "Rochester" of radio fame acts as an ebony cupid to attract Dorothy Lamour's heart for Jack. Edward Arnold, Phil Harris, Binnie Barnes and Betty Grable assist the stars.
FILM

NEW JERSEY
MESSAGER SERVICE
Member National Film Carriers’ Ass’n
250 N. JUNIPER STREET
PHILADELPHIA
LOCAL 4022 RACE 6600

FILM BULLETIN
SHORT SUBJECTS
FROM PHILLY
By “Jaywalker”

A large contingent of indies from this territory will make the trip to Minneapolis for the Allied Convention, June 13-15. About 20 exhibitors are expected to go by train, machine, boat and plane. The vanguard will be led by Allied Business Manager SIDNEY SAMUELSON, who will autocut with MRS. SAMUELSON and a party Friday (1). DAVID MILGRAM, RAY SCHWARTZ and MIKE FELT leave Saturday by machine, going by way of the Great Lakes. Among the exhibitors are AL SOMERBY who has an order on the Columbus’ intention of attending the conflag are: MR. & MRS. JOSEPH CONWAY, AL FISHER, MURGUS HENRY, SALLY FISHER, COLUMBUS STAMPER, CHARLES STIEFEL, ALLEN BENN, JOHN HARWIN, HARRY CHARMAN, CHARLES GODFREY.

FILM BULLETIN
SHORT SUBJECTS
FROM BOSTON
By Barclay

FRANK LYDON, Allied Eastern Regional Vice-President, indicates that he will recall that Frank had a regional meeting in New York City soon. For the record, conflag are: CAROL HOWARD, wife of executive secretary ARTHUR K. HOWARD of the Independent Exhibitors, has been convalescing at the Faulkner Hospital following a serious operation. BEN WELANSKY, BEN STEIN, and KATHERINE WELCH are operating the Broadway Square cinema in Plymouth County. The continual will be managed by a branch of the Volunteers for Phil Fox is now branch managing for Columbia in Buffalo. . . . CAROL J. MULVENON, a new agent, is now a stickler of Laws by proclamation of the University of New Brunswick. HARRY STEINBERG is to open a movie house in the Sturbridge Fair Ground. SAM HASS’s daughter, Ruth, has been confirmed . . . Decorated Memorial Day by the Motion Picture Post of the American Legion were the graves of ORLANDO CATTIGNANI, CARL CRAWFORD, JOHN FULLICK, ROY DUNCAN, W. M. MERRICK, M. A. VELEN MAUZE, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, CATIGNANI, 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PREVIEWS

THE SUN NEVER SETS . . . The reference in the title being, as you probably suspected, to the vastness of the British Empire, on which, 'tis said, THE SUN NEVER SETS. The story of this Universal offering is of two brothers, one who willingly and gratefully accepts his family's time-honored position in the Colonial Service, the other who balks and resists going into "the service" just because it is family tradition. Then there are the two women who love these brothers and follow them to the African Gold Coast, where their duty tosses them into intrigue and finally open conflict with natives inflamed by the propaganda of a sinister munitions magnate. Doug Fairbanks, Jr., and Basil Rathbone are the brothers. Virginia Field and Barbara O'Neill, the loyal women. Lionel Atwill, the munitions baron. C. Aubrey Smith and Melville Cooper support them.

GRAND JURY SECRETS . . . This is another of Paramount's modestly-budgeted action melodramas, in which this studio has specialized of late. This one concerns a crusading district attorney and a daring and public-spirited newspaper reporter, who combine their efforts and talents to rid a city of its gangster elements. There's excitement in the yarn, with dynamite being used to blow off the doors of the grand jury room. The reporter finds himself at the mercy of a cool, calculating murderer. John Howard and Gail Patrick play the leads in a cast that includes William Frawley, Harry Earles, Porter Hall and Elisha Cook, Jr. It's definitely labeled "programmer", but of the exploitable type. There seems to be an insatiable field for these little melodramas on the part of a large section of the movie-going masses.
... at RADIO CITY MUSIC HALL


... at the CALIFORNIA, SAN DIEGO

Breaks all time attendance and money record. Moved over to Orpheum for continuous first run.

... at LOEW'S STATE, NEW ORLEANS

Hits 137 per cent of average as first four days equal normal weekly gross for theatre.

... at the ORPHEUM, MONTREAL

Joe Lightstone, owner of the Orpheum, reports second biggest opening of year. Held over second week of indefinite long run.

HAL ROACH presents

CAPTAIN FURY

starring BRIAN AHERNE • VICTOR McLAGLEN

with JUNE LANG • JOHN CARRADINE • PAUL LUKAS • DOUGLASS DUMBRILLE

GEORGE ZUCCO • VIRGINIA FIELD • and a TREMENDOUS SUPPORTING CAST

Directed by HAL ROACH Screenplay by Grover Jones, Jack Jeans and William Dahlke

RELEASED THRU UNITED ARTISTS
EXHIBITORS ACCEPT CODE AS ONLY ‘PARTIAL SOLUTION’

POLL SHOWS MAJORITY ADVOCATE REJECTION, HOWEVER; CHARGE MAJORS ALREADY BREACHING PACT

The first concrete effort to learn the reaction of theatre owners to the major distributors’ Code of Fair Trade Practices—a cross-section poll of independent exhibitors throughout the country—was conducted by FILM BULLETIN in recent weeks, with the revealing result that only 6% of the theatremen expressed themselves as agreeable to accept the Code as a “full solution” of their differences with the majors. 94% voted in opposition.

Distributor sponsors of the proposed trade pact may glean some satisfaction from the fact that 76% indicated the opinion that the Code serves as a “partial solution” of trade problems. On the other hand, a slim majority, 51% of the voters, approved rejection of the whole code as it now stands.

The poll was conducted in as impartial a manner as possible. Two thousand exhibitors representing every State in the nation were asked to vote. The theatres were selected at random, with no regard for organization affiliation. However, each voter was asked to state whether he belongs to Allied, the MPTOA, any unaffiliated regional group, or if he has no organization ties. Of the total responding to this query, 31% announced membership in Allied; 18% in the MPTOA; 5% in regional units, while 46% stated that they are not members of any exhibitor group.

“The purpose of this vote”, the exhibitors were advised on the poll form, “is to ascertain the opinions of a representative cross-section of Independent Exhibitors on an important trade issue. We will appreciate your sincere answers to the questions listed below. You will be helping the entire industry solve a controversial problem by your cooperation.”

The poll carried four questions.

1. DO YOU THINK PRESENT TRADE PRACTICES OF THE MAJORS ARE IN NEED OF REFORM? The vote was: YES 99%—NO 1%.

2. HAVE YOU READ AND ANALYZED THE MAJORS’ NEW ‘CODE’ OF FAIR TRADE PRACTICES? The vote was: YES 94%—NO 6%.

3. DO YOU THINK INDEPENDENT EXHIBITORS SHOULD ACCEPT THIS ‘CODE’ AS A FULL SOLUTION OF THEIR PROBLEMS WITH THE MAJORS? The vote was: YES 6%—NO 94%.

3a. AS A PARTIAL SOLUTION? The vote was: YES 76%—NO 24%.

4. DO YOU THINK THE ‘CODE’ SHOULDBE REJECTED BY INDEPENDENT EXHIBITORS? The vote was: YES 51%—NO 49%.

The percentages were computed on the basis of the number of answers to each individual question, not on the total number of ballots received. Quite a few exhibitors indicated that they had not analyzed the Code and, therefore, were in position only to answer questions 1 and 2.

(Continued on Page 21)
Come on over and 
SEE MRS. TURNER

... Or write her. She and her staff can help you pick the spots you’ll want to see, the places you’ll want to dine at, the shows you’ll want to go to. Remember us when you make your plans for the World’s Fair—and remember that Mrs. Turner will worry about the details... because every friend of Warner Bros. is a friend of hers.
PUTTING THE HOUSE IN ORDER

By Abram F. Myers

Chairman of the Board, Allied States Association

Last year on the eve of the Allied National Convention I wrote a piece for FILM BULLETIN, in which I threw caution to the winds and indulged in prophecy. I ventured the opinion that the monopolistic practices employed by the major distributors were doomed and would disappear within a year. I expressed the hope that this happy result would be accomplished by the voluntary action of the distributors. Lacking such action, I predicted that the necessary reforms would be forced upon the distributors by some or all of the following developments: Passage of the Neely Bill, upholding of the North Dakota theatre divorce law, filing of anti-trust proceedings by the Department of Justice, sweeping investigation by the then proposed Monopoly Committee.

It is now apparent that I was over-optimistic as to the length of time that would be required to bring about a "new day" as it was described by the convention orators. As regards the other details it developed that I was a fair-to-middling prophet with luck on his side. I cannot claim credit for the hits because when they were uttered the handwriting was on the wall. Public opinion on the subject of monopolies had crystallized. Complaints from oppressed exhibitors were pouring into Washington. The vast public groups interested in the Neely Bill were demanding an explanation of the immunity enjoyed by the motion picture trust. The President in his anti-monopoly message had declared rather pointedly that no industry could prosper so long as it remained "half slave and half free."

The wonder is not so much that I made so many right guesses as that the Big Eight executives failed to see the obvious signs of the time, or, seeing them, refused to believe their own eyes.

THE PRICE OF FOLLY

The events that have come to pass were inevitable in view of the persistent refusal of the Big Eight to heed the obvious warnings and to put their house in order. Instead of taking prompt and vigorous steps to eradicate the causes of dissatisfaction, they continued to place reliance in political fixers to secure for them a preferred status above the law and an indulgence for policies and practices not tolerated in any other industry. Political morality may not have improved greatly in recent years, but public vigilance has increased and back door methods lead only to exposure and frustration. It was not until after the Neely Bill had passed the Senate last year, the North Dakota suit had been won and the Department of Justice had acted, that active steps were taken to negotiate with the exhibitors for a code of fair trade practices.

Whether these proceedings have been pressed with sufficient determination to inspire confidence, and whether the proposed code is liberal enough to meet the needs of the situation, will, so far as Allied is concerned, be determined at the Minneapolis Convention. But even full acceptance of the proposals by the exhibitors will not forestall further demands by the public groups or action by the government. Nothing is ever settled until it is settled right and unless the reforms adopted by the industry are broad-gauged and adequate the industry will know no peace. Allied in striving for effective measures during the trade practice negotiations had in mind more than mere benefit for its members; it sought to meet the demands of the theatre-going public and the government.

END NOT IN SIGHT

I have a deep foreboding (I will not again risk prophecy) that there will shortly be a sharp reaction against the policies and methods of the Big Eight in dealing with both the government and the consumer groups. Allied already has forecasted this development in a bulletin, thinking that it might engage the attention of the bosses of the Big Eight. Although not as visible as they were a year ago, the storm signals are again flying and unless they are heeded the industry will come to more grief. There are six policies or tendencies which are causing much dissatisfaction and irritation, and of these only two

NEED FOR FAIR CRITICISM

The trade press has been free in its criticism of Allied. To the extent that such criticism has been fair it has been welcome. More than that, it has been beneficial. Allied leaders have, however, resisted attacks and imputations which they thought were unwarranted. Perhaps the most irksome part of it was that other branches of the industry and their trade association, the M. P. P. D. A., at all times received only the most flattering attention. Allied, for example, has been severely criticized for not approving the proposed trade practice code before anyone knew what it would provide, particularly as regards arbitration. On the other hand, not one word of criticism has been leveled at the delays and ambiguities indulged in by the distributors.

It is a great pity, and a serious weakness of the industry, that the attitude of the trade press towards the major producers and distributors must always be one of genuflection. The top executives, no less than Allied leaders, have need of searching criticism by acute and informed observers within the industry. While it is to be expected that those executives will ignore warnings emanating from Allied which has an obvious axe to grind in protecting its members, it is not likely that they would cast aside a warning such as this by an editor who viewed the situation objectively and wrote solely in the interest of the industry as a whole.

NEED FOR A BETTER UNDERSTANDING

The past year has witnessed a bona fide effort by Allied to work with the distributors for the betterment of conditions in the industry. It must be admitted, however, that the old hurts have not entirely healed. The effects of years of misrepresentation as to the aims and purposes of Allied still remain. Only two weeks ago, with the stage (Continued on Page 19)
'MAISIE' IS FIRST RATE ENTERTAINMENT
Rates • • + as dualler
___ Hollywood Preview ___

MGM
74 Minutes
Robert Young, Ann Sothern, Ruth Hussey, Ian
Hunter, Cliff Edwards, Anthony Allen, Art
Mix, George Tobias, Richard Carle, Minor
Watson, Marlan Briggs, Paul Eveton, Joseph
Creshon, Frank Pugal, Willie Fung.
Directed by Edwin L. Marin.

There is a lift to MAISIE that makes it
an entertainment treat. The basic story is
excellent—warm, human and interesting. Mary
McCall's screenplay steps it up with attractive,
gay and frothy dialogue. The result is a fluid,
smooth and zestful motion picture, whose only
fault is a phoney ending. Its lack of marquee
luster and negligible exploitation value rela-
tiates MAISIE to the dual bills. In this classi-
ification it will enliven any program.

Robert Young is a woman-hating ranch man-
ger, who becomes involved with Ann Sothern,
a stranded vaudeville trouper. She warns
herself into the position of maid to Ruth Hus-
sey, wife of Ian Hunter, owner of the ranch.
Hussey is unfaithful to his husband and it is
this knowledge which ultimately leads to Hunt-
er's suicide. Young is accused of murdering
his employer. Ann saves the day when a
letter to her from Hunter proves his suicidal
intent and makes her heiress to his estate. This
chain of events reunites Sothern and Young
who had previously quarreled.

Ann Sothern plays the title role to perfe-
tion. Her interpretation of the crude, but
honest, shrew shows scintillates through every
foot of the picture. Robert Young, Ruth Hus-
sey, Ian Hunter and Cliff Edwards acquit
themselves admirably in what virtually amount
to stage roles.

Director Marin got everything out of the
first rate screenplay.

HANNA (Hollywood)

'THE SUN NEVER SETS' NOT SO BRIGHT
Rates • • in action houses; less elsewhere
___ Hollywood Preview ___

Universal
98 Minutes
Douglas Fairbanks, Jr., Basil Rathbone, Bar-
bara O'Neill, Lionel Atwill, Virginia Field, C.
Aubrey Smith, Melville Cooper, Mary Forbes,
John Burton, Arthur Mulliner, Thedore Van
Elts, Douglas Walton, Cecil Kelloway.
Directed by Rowland V. Lee.

Disappointing. Actually this is nothing
more than a feeble B story with the dressings
and cast of an A production. The yarn, in-
tended as a sort of cavalcade of the British
Diplomatic Corps, boasts a wild, overly mel-
dramatic plot, made still less entertaining by
hammy dialogue and tedious, meaningless si-
tuations. The cast will bring fair grosses, but
it needs dual bill support. Action houses might
use it alone.

Fairbanks, youngest son of a family whose
men have been in the Service for generations,
finally overcomes his distaste for the work and
joins the diplomatic corps. With his brother,
Rathbone, he goes to the Gold Coast. His
neglect of duty delays the discovery of a mys-
terious radio station operated by war lord
Lionel Atwill, whose broadcasts have incited
the world to the point where it is ready for
battle. Rathbone takes the rap. Later Fair-
banks redeems himself, Atwill and his crew are
wiped out and all ends happily.

Melville Cooper provides some much needed
comedy, making his part the most interesting
in the film. Other members of the cast and
director Rowland Lee may exit quietly through
the back door.

AD TIPS: Sell the brother vs. brother and
duty-above-all angles.

HANNA (Hollywood)

'BRIDAL SUITE' LABORED COMEDY WITH FEW LAUGHS
Rates • as dualler on name value only

M-G-M
69 Minutes
Annabella, Robert Young, Walter Connolly,
Reginald Owen, Arthur Treacher, Billie Burke,
Gene Lockhart, Virginia Field, Felix Bressort.
Directed by William Thiele.

Coupling the name of Annabella, the new
Mrs. Tyrone Power, with the title BRIDAL
SUITE may attract some business to this medi-
ocre comedy. Any other reasons for wasting
the talents of a cast of reliable comedians on
this silly and uninteresting trifle are not ap-
parent to the average observer. Despite the
name values of its featured cast, this will need
a strong top feature to get it by on double
bills.

The light and totally unimportant plot is
handled in a heavy-handed manner by Director
William Thiele. In a hopeless attempt to get
laughs, he has his players fussing and fuming or
rushing about in aimless fashion. The story,
if it can be called that, concerns an irrespon-
sible young wastrel who goes on a wild bachelor
party and turns up for his wedding a day late.
His feather-brained mother, hoping to patch
up matters, conceives the bright idea of taking
him to Switzerland, where a famous psychiatrist
swears her son had temporary amnesia. In the
Alps he soon forgets his bride-to-be while
flirting with the pretty inn-keeper, Annabella.
Some phony excitement is worked up by having
these two, with the excitable doctor as chap-
ioneer, trapped on a mountain ledge during an
avalanche. The long-awaited finale finds the
boy, reconciled to his fiancée, deliberately
missing his ship-board wedding, while he mar-
rries the pretty inn-keeper, who is a third-class
passenger on the same boat.

Annabella's innocent charm and quaint ac-
cent are the picture's one saving grace. The
others probably do their best, but even Walter
Connolly's bustling comedy and Arthur Treac-
her's silly-ass characterization fail to get
their customary laughs. Billie Burke's scatter-
brained portrayals are becoming too repetitious
to be amusing and Robert Young tries too hard
to be the debonair black sheep. This is a dis-
tinctly minor effort on all counts.

AD TIPS: Cast names and attractive title
are your main selling points.

LEYENDECKER

More Reviews on Page 6}
AN EXPERIMENT IN HARMONY

By HENDERSON M. RICHEY
Director of Exhibitor Relations, RKO-Radio Pictures

“For many years it has been generally accepted that only factors necessary to make a business enterprise succeed, were good product, sufficient capital resources, adequate production facilities, up-to-date equipment, effective salesmanship, good advertising and an efficient organization.”

The above quotation sounds like it had been made by a prominent motion picture executive. Actually, it wasn’t even written about the motion picture business, but was the statement of Harry A. Batten, President of N. W. Ayer and Sons in Philadelphia. He goes further to say: “Events of the past few years have made it plain that there is another very important business ingredient of success—that ingredient is, consumer and public good will.” As he puts it, “the causes of the present condition under which business is mistrusted, lashed, lectured, abused and discredited, are known, and every forward-looking executive is eager to do what he can toward restoring a friendly and practical working partnership with his customers and the public without which business based on the incentive motive alone cannot survive.”

Conger Reynolds, Director of Public Relations of the Standard Oil Company, in a recent address, said: “The problem of improving the relationship between business and its customers is no longer the exclusive worry of a few executives, staff assistants and professional counselors of corporations, but it has become a ‘Number 1 Job.’”

It is possible to go on and on quoting industry leaders such as C. C. Corr of the Aluminum Company of America, Carl Barker of the Shell Petroleum Company, Don Francisco, President of Lord and Taylor, Paul Garrett, Director of Public Relations of General Motors and scores of others.

There was, therefore, considerable background for the action taken by Mr. George Schaefer, President of RKO Radio Pictures, in opening a department of exhibitor relations as a part of his new set-up for RKO, even though it was greeted with wonder by many factors in the motion picture business, and in this necessarily brief resume of what the editor of Film Bulletin is wont to call “an experiment in harmony”, I can only touch a few fundamental points.

For too long it seems to me, there has existed too wide a gulf between the exhibitors of motion pictures on the one hand and the producers and distributors in motion pictures on the other and I think that that has been the result of neither having the opportunity to get close enough to the other fellow’s problems. I have no intention of going into the fundamental differences, which naturally arise over film rentals, clearances, theatre ownerships, etc., but confine my remarks to the desirability of the two working closer together toward their common end. In my opinion it is that they be successful in making money and better serve the public upon whom both are dependent for success.

Having worked with theatre owners for many years I have found the majority of them honest in their convictions. Because they have not had an opportunity to get close enough to the producer and distributor, many of them lack appreciation of the distributor’s problems. I have too often listened to exchange managers criticize theatre operators, many times knowing little about what he was talking. After having covered some fourteen or fifteen states during the brief period of this experiment, I am more convinced than ever that a free open discussion of the supposed problems between the two factors in a situation results in a solution and a better relationship.

I can only speak for the effort put forth by one company. Many times the problem involves several companies and makes one wish that in some manner some plan could be devised whereby after a thorough canvass of the problem, quicker and more positive action might be worked out by the industry as a whole. Problems of clearance that require conciliation are so many times the product of thoughtlessness rather than malicious intent, and oft times are so magnified by one side or the other. I believe there are in the United States scores of exhibitors who will welcome the establishment of some kind of board whereby the facts in the case can be presented, for problems of this nature are more than a matter of individual conciliation. They are definite industry problems.

It is the most natural thing for the salesman to attempt to secure a maximum amount of business for his product. The exhibitor, as a good business man, will buy or attempt to buy on good terms. There seems to be however a needless amount of friction over petty matters which do not belong in the equation. The exhibitor must understand the problems of the distributor and realize that it is not all a bed of roses for them. The distributor too must realize that there is more to the operation of a theatre than opening a box office and counting the money. When this time comes both are going to be in a frame of mind of give and take,—to buckle down to do a collective job of selling the product of the producer through the avenue of the exhibitor to the public—a public which will eagerly await the product because of a demand created in the mind of the public by the industry.

The industry cannot ever reach its maximum degree of efficiency if either side is constantly looking for something to criticize. There is a degree of reflection on the criticizer in that kind of a situation, because of the very close relationship that exists between the various branches of the industry. I am tired of hearing countless numbers that say it cannot be done. I will remember a situation that existed

(Continued on Page 18)
'UNDERCOVER DOCTOR' INTERESTING GANGSTER FILM

Rates • • − for action spots or duals

Paramount
67 Minutes
Directed by Louis King

The files of J. Edgar Hoover, Director of the Federal Bureau of Investigation, have again supplied material for an interesting gangster film. A taut little melodrama, this has ample suspense and thrills, but it is its central character of a brilliant, but weak-willed, surgeon that lifts it out of the routine class. As entertainment it should more than hold its own on any dual bill. Action houses can easily sell it for above-average grosses.

The picture gives an insight into the life of an unsuccessful doctor, whose practice has fallen off since he has taken to drink. When his faithful nurse is forced to leave him, the shock gives him a new lease on life. He soon becomes a prosperous surgeon, although part of his huge earnings are obtained from his duties as undercover doctor for a gang of ruthless killers. Unaware of his association with criminals, the nurse who loves him returns and her loyalty inspires him to attempt to break away from the gang. Too late, he finds he is caught in their grasp and he is again forced to perform an operation on a dying bandit. His disillusioned nurse aids the Federal men by telling them of the gangsters’ hideout and this tip helps them to eventually trap the killers and the doctor as well.

J. Carroll Naish creates sympathy for the undercover doctor, one of his best in a long line of notable portrayals. Lloyd Nolan and Robert Wilcox are good as the crooks. Broderick Crawford fails to convince as the chief gangster.

Director Louis King has crammed plenty of excitement into the final reel.

AD TIPS: Play up the fact that this is based on a story from J. Edgar Hoover’s book, “Persons in Hiding.”

LEYENDECKER

'TELL NO TALES' ENGROSSING PROGRAM MELODRAMA

Rates • • + for naborhoods and action houses

M-G-M
68 Minutes
Directed by Leslie Fenton

A fast-moving melodrama which holds attention to the final fade-out, TELL NO TALES is a first-rate example of a good supporting feature, suited to any type of audience. Although strong box office names are lacking its fine entertainment values will send the customers out fully satisfied.

In his first feature-length directorial job, Leslie Fenton deserves plaudits for his expert handling of an essentially disjointed plot. Many of the characters have only a few minutes footage, but each contributes an important link in the chain that leads the hero to kidnappers who have passed a $100 ransom note. Starting slowly the story gathers momentum and builds up to the thrilling climactic fight sequence.

Melvyn Douglas plays a newspaper editor, discouraged by the publisher’s decision to discontinue the paper following its 75th anniversary edition. Cashing his final check, he receives a hundred dollar bill which is part of the ransom money paid for an unsolved kidnapping. Step by step, through such scenes as a wealthy doctor’s home, the tenement apartment of a colored prizefighter, a lavish gambling house and a backstage sequence, he traces the passing of the bill. In this he is assisted by a young schoolteacher, the only witness to the crime. Although the kidnappers capture the pair, they escape and break the news story as a scoop for the old paper, which consequently continues publication.

The several individual sequences permit for superb portrayals, such as Halliwell Hobbes, as a jealous husband; Gene Lockhart, as an imperturbable gambling house owner, and particularly Theresa Harris, as the negro fighter’s wife. Melvyn Douglas and Louise Platt give capable performances in the leading roles and Zeffie Tilbury contributes a forceful bit as the paper’s oldest employee.

LEYENDECKER

'CLOUDS OVER EUROPE' TIMELY ENGLISH THRILLER

Rates • • in class houses, good dueller elsewhere

Columbia
81 Minutes
Laurence Olivier, Ralph Richardson, Valerie Hobson, Sandra Storme, George Curzon, George Marritt, Gus McKnight, David Trees, Roger Petrie, Frank Fox, George Butler, Gordon McLeod, John Longdon.
Directed by Tim Whelan
(Produced by Irving Asher)

English made CLOUDS OVER EUROPE, formerly titled 'Q Planes', is Grade A all the way. It’s an aviation-spy-sabotage meloller on a de luxe scale with excellent acting; a story that affords action and thrills in plenty; and a directorial job well done. Musical score; photography; dialogue are all first rate. Lack of names, with exception of Olivier, who has some repute over here, may prove only draw-back, but we are inclined to think that excellence of the film can surmount this obstacle. With proper exploitation on this timely theme, this should attract the patrons.

Story has mystery ray on enemy salvage ship forcing down English planes of new designs, picking them up, crews and all, and keeping them. Richardson, Scotland Yard man, finally solves the mystery of the vanished planes after following the slimmest of clues. Olivier is the pilot who takes up the last of the big planes; and Valerie Hobson plays a newspaper woman, sister of Richardson, who falls in love with Olivier.

Olivier and Hobson turn in excellent performances; as do practically the entire cast; but it is Ralph Richardson as the Scotland Yard man who runs away with all honors in the picture. He’s a swell actor and does a remarkable job here.

Title is exploitable.

(More Reviews on Page 8)

BOXOFFICE RATING: • Means POOR; • • AVERAGE; • • • GOOD; • • • • EXCELLENT
THE WASHINGTON SCENE
By FILM BULLETIN's Capitol Staff Correspondent

FILM MOGULS WOO THE GOVERNMENT

Secretary of Commerce Harry L. Hopkins went into conference with the heads of the motion picture industry June 6, to determine possibility of future establishment of an economic policy for the industry.

The purpose of the conference was widely believed to be a diplomatic move on the part of the industry to gain a consent decree from the government to offset the New York anti-trust suit.

This, however, was not the case, we are told. The meeting was a comparison of statistical data compiled by both sides to present to each other on the idea of working some feasible plan out whereby government would really be helping business; in this case the motion picture business.

The conference became so involved in its scope of this gigantic business that, far ahead of anything which might be treated in later conferences, a possible solution of world wide scheme was placed on the agenda. That possibility was the mention which has grown into a shout—An International Motion Picture Economic Conference to be staged at the U. S. Department of Commerce.

The economic changes which result from such a conference would remodel platforms of legislative restriction on both the domestic and foreign trade markets of the industry.

The industry would then soar to its full height in the glorious flight it has attempted to take off for these many years. But, the small exhibitor might be dropped even before this plane swiftly flew into fresher air, and then, just what good would his Neely parachute do him?

Big business may look upon this international conference as a good angel, but the little business end of this industry can only think of it as a Hays Office stall.

NEELY SEES NO BEARING

Senator Neely, sponsor of the block-booking bill, favorably received by every small investor in this large enterprise, cannot possibly see how the problem of business in the motion picture industry can be solved this way.

He said in an exclusive interview with FILM BULLETIN, "I don't know what effect the proposed international film conference will have on the Justice Department film program, but I can tell you it will not have any effect as far as passage of my bill is concerned." Senator Neely offered words of cheer for the little independent exhibitor by confidently stating his bill would pass by a vote of four to one.

The West Virginia Senator is steadfast in his determination to aid the independents and he hopes passage of his bill will drive home to the film executives the futility of their fight against basic reforms. Especially will this be true if, as he predicts, they lose the New York equity suit, if it ever comes to trial.

Senator Neely voiced his objection to Hopkins' intervention in these words: "The recent government underlings stating they are experts and in a position to know the industry and that Congress can't be expected to know what they know about business, because Congress most certainly can do its own thinking and, knowing this full well, I won't let any implications increase my blood pressure."

Meanwhile, Chairman Lea of House Interstate and Foreign Commerce Committee—true to his form at the last Congress—has given inquirers to understand that the Senate Committee action in favorably reporting Neely Block-Booking Bill to the Senate "would not in any way sway or influence", the House Committee in the matter of consideration of block-booking legislation at this session.

Inside observers expect the House Committee to be occupied about three weeks more in handling the most transportation legislation bearing the name of the Chairman. Attitude of Lea and his close advisers is that block-booking legislation will have to go over to next session to permit continued consideration of currently "more important" legislation.

Such a contingency, in event of Senate passage of the Neely Bill, would mean a repetition of the situation at the last session when the Neely Bill passed Senate only to find it bottled up in the House Interstate and Foreign Commerce Committee. However, this time proponents would be enabled to hammer single-handedly at the House next sessions since this session is only the first half of the current Congress and all legislation left pending at this session's close will automatically go over to the next session.

DROPS DAYLIGHT SAVING BILL

Senator Neely has tacitly admitted he is dropping his national uniform daylight saving legislation, which he recently introduced and which won the enmity of many exhibitors.

Still "feeling fine" over his Committee success with his block-booking bill Senator Neely told FILM BULLETIN he was becoming "thoroughly convinced" that a majority are not in favor of the daylight saving legislation. The West Virginia veteran indicated his measure would have achieved its purpose if it aroused citizens to oppose daylight saving time, so that old-fashioned standard time would be effective all the year-round to alleviate time confusion in the various sections.

"I'm opposed to daylight saving," Senator Neely said, "but if we have to have it I believe it ought to be uniform in the respective time zones. We ought to have it everywhere or not at all. Daylight saving has caused no end of confusion."

INCOME TAX CHARGES

A big motion picture industry income tax violation crackdown was foreshadowed late last week by Attorney General Frank Murphy, who revealed at a press conference that the Justice Department had received from the Treasury Department information indicating violations and tax evasion in income tax filings reported by certain important motion picture executives.

Murphy specified the number of tax violations uncovered as "six or seven high ranking picture officials". The Attorney General made it clear that the alleged violations will be presented by his Department in convenient form. Now is the time.

It is understood that Murphy personally conducted a preliminary investigation during his west coast tour.

S. Robert Kunkis, New York attorney identified with the film industry, visited Washington last week to urge upon leaders the feasibility and advisability of effective industry conciliation, rather than placing solution of specific industry problems upon the Capitol Hill doorstep.

"Uncle Sam, through the Department of Commerce, can do a big thing for himself, as well as for the motion picture industry, by cooperating to the limit in the final working out of the industry's new Conciliation Pact," said Kunkis, who conferred with Colonel Nathan Golden, Chief of the Department of Commerce's Motion Picture division.
'CHARLIE CHAN IN RENO' AVERAGE FOR THE SERIES

Rates • • generally

20th Century-Fox
68 Minutes
Directed by Norman Foster

The indefatigable Chinese detective digging into the private lives of Reno divorcees makes an entertaining mystery film, more melodramatic than amusing. While Sidney Toler does a competent job as Charlie Chan, he has not attained the delightful Oriental suavity of the late Warner Oland. The supporting cast, however, is above average and Norman Foster's direction keeps interest high until the surprise denouement. This will do fair business generally on dual bills.

Following the conventional murder mystery pattern, the screenplay shifts suspicion, in turn, to half-a-dozen characters, each of whom had a motive for the crime. The murdered divorcée, a sharp-tongued beauty, was hated by everyone in the hotel where she was found murdered. Despite the fact that the wife of the murdered woman's latest conquest is found standing over her body, Charlie Chan, a friend of the girl, believes her innocent. On his arrival in Reno, Chan has the girl released in the custody of her estranged husband, much to the chagrin of the hick sheriff, who thinks he has the case solved. He also makes friends with the other suspects and discovers they had various reasons for blackmail, revenge and jealousy. Gathering them all at the scene of the crime, he finally forces a confession from the guilty party.

Most of the picture's lighter moments are supplied by Sen Yung, who gives a refreshingly youthful portrayal of Charlie's No. Two son, who is over-anxious to help his famous father solve the crime. Balance of the comedy, contributed by Slim Summerville, as a distressingly incompetent sheriff, and Eddie Collins, as a loquacious taxi driver, is feebly stuff.

The film has more feminine appeal than the average Chan mystery with Louise Henry and Phyllis Brooks' giving standout performances. Iris Wong adding a touch of Oriental beauty, as the Chinese maid who causes young Jimmy Chan's heart to flutter.

AD TIPS: Give Sidney Toler principal selling effort, but play up Ricardo Cortez and the several beauties in the cast, as well as the Reno part of the title to attract women patrons.

LEYENDECKER

'HOURSE OF FEAR' GOOD MYSTERY PROGRAMMER

Rates • • generally as dualler

Universal
64 Minutes
William Gargan, Irene Hervey, Alan Dinehurt, Walter Woolf King, Harvey Stephens, Dorothy Arnold, Robert Coote, El Brendel, Jan Duggan, Don Douglas, Tom Dugan, Ben Lewis.
Directed by Joe May

Murder mystery addicts will find this a surprisingly entertaining film. Melodramatic action starts almost at once, the suspense is neatly maintained throughout and even the cleverest of amateur sleuths will experience difficulty in discovering the identity of the mysterious killer. Good plot fare which will make an above-average supporting feature for any type of dual.

The entire action takes place in and around a superstition-ridden theatre, unoccupied since the death of its leading man during a performance a year previous. This gloomy background allows for an abundance of thrills having to do with falling props, suddenly-doused lights and all the ingredients that make an effective-ly-creepy film.

William Gargan enters the story as a detective, temporarily turned producer, who attempts to solve the mystery by re-staging the identi-cal play in which the actor was killed. Renting the same theatre in which the murder and subsequent disappearance of the body occurred, he re-assembles most of the original cast, many of whom had reason to dislike the murdered man. During rehearsals, Gargan and the new star receive threatening notes apparently signed by the dead man's ghost. The new lead is murdered in the same manner as his predecessor, but Gargan goes ahead with plans for the opening and, by setting a clever trap, nabs the killer.

Comedy by El Brendel is weak, but Jan Duggan is amusing as a talkative character actress and Dorothy Arnold supplies some sophisticated laugh moments. Gargan gives his unvaryingly good performance, as does the lovely Irene Hervey.

Director Joe May stresses action without a let-down.

AD TIPS: Without big names, title is your best selling point. Capture the mystery fans by stressing the ghost angle. Use a shrouded figure in your lobby or as street ballyhoo man.

LEYENDECKER

'THE GIRL AND THE GAMBLER' ANOTHER REMAKE OF 'THE DOVE'

Rates • • — as dualler generally; good for action spots

RKO Radio
62 Minutes
Leo Carrillo, Tim Holt, Steffi Duna, Donald MacBride, Chris-Pin Martin, Edward Naquello, Paul Stute.
Directed by Lew Landers

It seems that Hollywood will never tire of re-making Willard Mack's play, "The Dove". Here it has been turned out again by RKO and not in any inspired fashion. There is nothing new in the familiar story and it moves along rather leisurely, although a few spots have some action. Chief interest of the audience will center on Leo Carrillo's portrayal of the Mexican bad man, which he has done a dozen times before on the screen, but which is still colorful. GIRL AND THE GAMBLER is dual bill material, except perhaps for action houses, where it might get by on its own.

Carrillo boasts and bets that he can induce Steffi Duna, a dancer, to come back to his gang's hideout with him. When he arrives in the border town, he discovers that she has eyes only for Tim Holt, an American who works in a gambling casino. Carrillo cannot return to face his gang without fulfilling his boast, so he proceeds to put Holt on the spot. Eventually, he takes them both with him, but let's them go when he is near the hideout.

Miss Duna is attractive as the Spanish dancer. The support is uniformly adequate.

Lew Landers' direction is too slow paced for most of the footage. He might have made it much more exciting than it is.

AD TIPS: Sell the angle of the "bad man" with the tender heart.

BARTON
COLUMBIA

This studio has added two features to its production line-up: "Blondie Takes A Vacation" (Singleton-Lake) and "Criminal At Large" (Holt). ... "Five Little Peppers and How They Grew" (Edith Fellows) begins work as we go to press ... Otherwise the Columbia scene is somewhat quiet.

GRAND NATIONAL

"Isle of Destiny" (Gargan-Ford) formerly titled "Trouble in the Pacific" continues shooting at this plant—the only G-N production activity ... Fine Arts and Grand National executives are still huddling regarding the possibility of future affiliation. A definite settlement one way or the other is predicted soon since it is rumored FA has been approached regarding a major release on a deal requiring an answer shortly ... The long delayed Max Baer western may start on June 25. G-N executives hope his boxoffice value has not been impaired by his defeat at the hands of Lou Nava.

METRO-GOLDWYN-MAYER

With nine films occupying studio space, production at MGM continues on a heavy scale. ... "They All Come Out" and "Ninotchka" (Garbo) are the two recent additions to the line-up. The first named is a short subject being enlarged to feature length proportions. It is the highly regarded film dealing with the "inside" of Uncle Sam's Federal penitentiaries. Life in those institutions has been photographed by MGM's cameras for the first time. The picture will be an exploitation natural ... Five more features will be in production at MGM by the time we go to press. They include "It Can't Happen Here", "Balaikina" (Eddy-Mossey), "These Glamour Girls" (Ayres-Turner), "Blackmail" (Robinson) ... MGM's detective series concerning the debonair rare book authority and his middlesister gets a new and third male lead when Lee Bowman takes over in "Faster, Please" to start in the next fortnight. No leading lady has been selected as yet for the role previously played by Florence Rice and Rosalind Russell.

CASTINGS: Robert Benchley in "Broadway Melody of 1940" ... Marsha Hunt, Owen Davis, Jr., Peter Hayes, Dorothy Lovett, Mary Beth Hughes in "These Glamour Girls" ... Frederick Worlock, John Davidson in "Miracles For Sale" ... Mildred Shay in "The Women" ... Edward Maxwell in "Ninotchka" ... Judy Garland in "Looking After Sandy" ... Walter Wolf King in "Balaikina" ... STORY BUYS: "Looking After Sandy" by Margaret Turnbull ...

MONOGRAM

After an extended period of comparative quiet here, this studio is due for some activity during the month of June. Three features go into production. ... "Mr. Wong in Chinatown" (Karloff) starts this week under the direction of William Nigh. This is the third in Mona's series of four features based on the James Lee Wong stories on its '38-'39 schedule. "Roll, Wagons, Roll", a Tex Ritter western begins at the same time. Later in the month E. B. Darr will film "The Girl From Rio" with Movito. This is Darr's last '39-'40 commitment ... Tex Ritter begins another personal appearance tour in July.

PARAMOUNT

Representing an investment said to be approximately $30,000-000 58 features and 85 short subjects will be produced by Paramount for the 1939-40 season, it was announced to Paramount's national sales convention this week in Los Angeles. The announce-ment revealed that Paramount is launching a new policy in drawing upon exhibitors' and audiences' opinions to aid it in the selection of its talent and story properties. During the past six months the company has been conducting a polling system to ascertain the public's likes and dislikes in motion picture entertainment. Some of the features on the '39-'40 program are said to have been chosen as a direct result of the suggestions which reached production executives in this manner ... President Barney Balaban reiterated his confidence in the Freeman-Borah regime. The President also discussed at great length the list of fresh personalities added to the company's roster during the past few months, terming them "a list free from stale marquee names and long enough to prevent the repetition of stars in picture after picture." To be known as the "Golden Circle" players, these young people include Joseph Allen, Jr., Muriel Angelus, Judith Barrett, Louis Campbell, Tom Coley, Ellen Drow, Betty Field, Virginia Dale, Susan Hayward, William Henry, William Holden, Evelyn Keyes, Janice Logan, Joyce Matthews, Betty Moran, Patricia Morrison and Robert Preston. Among the more prominent Paramount players listed for '39-'40 assignments are Fay Bainter, George Bancroft, John Beal, Jack Benny, Mary Boland, Bill Boyd, Olympe Bradna, George Brent, Joe E. Brown, Bob Burns, Madelaine Carroll, Claudette Colbert, Ronald Colman, Gary Cooper, Jackie Cooper, Frank Craven, Bing Crosby, Andy Devine, Melvyn Douglas, Leif Erikson, Douglas Fairbanks, Jr., Preston Foster, Will Fyffe, Paulette Goddard, Rita Hayworth, Bob Hope, Margaret Lockwood, Ida Lupino, Fred MacMurray, Joel McCrea, Roy Milland, Isa Miranda, Douglass Montgomery, John Howard, Allan Jones, Dorothy Lamour, Charles Laughton, Victor Moore, Lloyd Nolan, Pat O'Brien, Martha Raye, Rochester, Shirley Ross, Charlie Ruggles, Barbara Stanwyck, Akim Tamiroff and Roland Young ...

Paramount's director list of twenty-seven includes Frank Borzage, Cecil B. DeMille, George Fitzmaurice, Robert Flaherty, Edward H. Griffith, Henry Hathaway, Mitchell Leisen, Frank Lloyd, Lewis Milestone, Alfred Santell, Ernest Schoedsack, Andrew Stone and William A. Wellman ... With thirteen of the features completed, or in the stages of completion, the official studio product announcement is as follows: "Beau Geste" with Gary Cooper and Ray Milland under the direction of William A. Wellman; "Jamaica Inn", with Charles Laughton, directed by Alfred Hitchcock; "Geronimo"; "The Cat and the Canary"; "What A Life"; "Happy Ending", co-starring Pat O'Brien and Olympe Bradna; "Disputed Passage", with Dorothy Lamour, under the direction of Frank Borzage; "Are Husbands Necessary"; "Rule of the Seas", a Frank Lloyd production; "French Without Tears"; "The Double Dyed Deceiver"; produced by Harry Sherman; the Hopalong Cassidy series; two Zone Grey specials from Sherman; "The Light That Failed", with Ronald Colman; "Victor Herbert"; "White Flame"; "Remember The Night", to be directed by Mitchell Leisen, with Barbara Stanwyck; "Safari", with Madeleine Carroll and Joel McCrea; "The New Yorker", with Jack Benny; "Every Day Is Sunday", with Bing Crosby; "Dr. Cyclops"; "Amazing Lady", with Claudette Colbert; "Road To Singapore", with Bing Crosby, Bob Hope and Dorothy (Continued on next page)
Lamour; "The Royal Canadian Haunted", to be produced by Cecil B. De Mille; "Coney Jones"; "South of Somes", with Dorothy Lamour; "Triumph Over Pain"; "Diamonds Are Dangerous", with Isa Miranda and George Brent; "Landan After Dark", with Charles Laughton; "Seventeen"; "The Farmer's Daughter", with Martha Raye; "The Way of All Flesh", starring Akim Tamiroff; "Our Neighbors—The Carters", with Fay Bainter and Frank Craven; "The World On Parade"; "$1,000 A Touchdown"; "Emergency Squad"; "Portrait of a Mother"; "The Ne'er Do Well"; "I Want A Divorce"; "Paroles For Sale"; "Hardeke Uncle Lancy"; "The Women From Hell"; "Campus Confessions"; "Broken Heart Cafe"; "The Warden Goes To Jail"; "Hot Lea"; "Openly By Mistake"; "Strange Money"; "Lighten of the Western Stars". The short subjects will include twelve Papeye cartoons, twelve Stage Age cartoons, six Colar Classics, thirteen Grantland Rice Sportlights, six Popular Science shorts, six Unusual Occupations, ten Paramount Paragraphics, seven Paramount Colar Cruises and three Symphonic shorts, as well as 104 issues of the Paramount newsreel. In surveying this line-up, we are inclined to repeat our conviction that Paramount is definitely on the way up. The company is well equipped with good names, excellent directors and some valuable story properties. They combine to make what strikes us as a well diversified program. There has been some apprehension regarding the large number of pictures planned by Paramount next season. Of the fifty-eight scheduled, eight will be turned out by the Harry Sherman unit, three by the company's English affiliation and an undetermined number from New York. At the very outside, there will be only fourteen pictures emanating directly from the Paramount plant. Another significant fact is that such a large number of Paramount pictures have been completed fully two months before the new season. This means that Paramount is now finally getting to the point where it can carefully plan its activities without the pressure that results in wasteful hurry. (Neil Agnew emphasized this point in his talk to the delegates). Also worthy of attention is the interest Paramount is displaying in newcomers. Young players in recent movies have been given excellent breaks on this lot; its continuance will benefit both the company and exhibitors. As we have pointed out on many previous occasions, the chief trouble with Paramount has always been its lack of strong executive authority, its inability to make decisions and its inter-studio wrangling. With the LeBaron-Freeman regime over the preliminary hurdles, most of these difficulties have been overcome. Such being the case, we predict strong improvement by Paramount next season.


REPUBLIC
Two pictures at work here; "Colorado Sunset" (Autry) and "Should Husbands Work", with the Gleasons, a new Higgins Family yarn. Herbert Yates has ended his Hollywood stay and is en route to New York. During his visit at the studio, headman Yates put eight pictures into production. He fixed budgets for the company's '39-'40 program and also impressed upon Republic's production executives the importance of turning out a fine grade of product next season. Toward this end Yates is making available to them funds for better casts, production values and for extended shooting schedules. Another interesting Yates' move concerned the dispatching of synopses of three stories to Republic franchise holders asking them to select what they think is the yarn most suitable for their territories. The most popular one will be Republic's next high-budgeted feature. Stories involved are "Storm Over India", "Dark Command" and "Doctors Don't Tell". Mac J. Siegel, who has been vacationing in New York, is back at the studio to carry out the plans formulated by Yates during his most recent visit which lasted a half week.

CASTINGS: Marie Wilson, James Gleason, Lucille Gleason, Russell Gleason, Harry Davenport, Berton Churchill in "Should Husbands Work".

DIRECTOR ASSIGNMENTS: Gus Meins to "Should Husbands Work".

RKO-RADIO
Na new production at this plant. Three top bracket pictures continue shooting; "Memory of Love", "My Fifth Avenue Girl" and "Nurse Edith Cavell". On RKO's imminent schedule are "Everything's On Ice", Sol Lesser's skating opus starring five year old Irene Dare, and "Pennsylvania Uprising" which reunites John Wayne and Claire Trevor. The election of Richard Patterson, Jr., to succeed Floyd Odlum as RKO chairman is interpreted in local circles as an indication that the Rockefeller interests are definitely out to strengthen their control of the RKO organisation and its subsidiaries. There should not be many objectors to this move. Charles Richardson is another Rockefeller man mentioned as a possible RKO executive in a capacity to relieve President Schoafer of some of the administrative duties, in order that he may concentrate on production problems when Pandro Berman terminates his affiliation. The Selnick-Whitney rumor has been revived. It has been pointed out that Selnick's new UA pact does not hold him exclusively to that company, thus permitting any outside deals he may desire. Herbert Wilcox will wind up production on "Edith Cavell" within the next two weeks. The producer and star Anna Neagle returns to England, where he will begin production in "Kitchener of Khartaum". He returns to Hollywood early next year for "Marie Lloyd", to star Cary Grant. "Caree", the recently completed show featuring the "Gateway To Hollywood" winners, gets a premiere in Des Moines to be attended by RKO and radio dignitaries. Negotiations have been virtually completed whereby Fredric March and Florence Eldridge will repeat their "American Way" roles for the Max Gordon-Harry Goetz movie. Still the "Hunchback" tests go on. Latest report has it that RKO is high pressing Charles Laughton, although that actor seems somewhat determined to remain in England.

CASTINGS: Cary Grant in "Passport To Life"; John F. Hamilton in "Pennsylvania Uprising"; Theodore Von Eltz in "My Fifth Avenue Girl"; Sally Elters replaces Lucille Ball in "Full Confession". DIRECTOR ASSIGNMENTS: Garam Kinn to "Passport To Life"; Lew Landers to "Conspiracy".

20th CENTURY-FOX
Production for this plant is slightly below average with four pictures shooting at the moment. They are "Falling Stars" (Amche-Faye), "Adventures of Sherlock Holmes" (Rathbone), "Harmony At Home" and "The Rains Come" (Lay-Brent-Power). "Frontier Marshal" hits the cameras as we go to press. "Here I Am A Stranger" has been halted pending the recovery of star Richard Greene, who is suffering from an injured leg incurred in an automobile accident. Louella Parsons and several other Hollywood correspondents are agitating to have 20th Century restore the title "Hollywood Cavalcade" to "Falling Stars". Studio Size-Ups adds its vote. The reason for the title switch is the ancient Hollywood superstition that the word "Hollywood" in a title is boxoffice poison. We hardly think Mr. Zanuck need worry in view of the impressive cast, production and story he has assembled for this history of the motion picture business. "City of Darkness" scheduled as the next Charlie Chan mystery will be somewhat of a "super" for the series. Yarn has tropical background which has been only slightly rewritten to suit the character of the Chinese Detective. Incidentally the fact that Charlie's closest competitor, Mr. Moto, has not started his '39-'40 slouching is causing some eyebrow lifting on the 20th Century lot. Reports have it that studio executives are testing possible anti-Japanese feelings in this country before putting any more Motos to work. Although there has been no trouble with these pictures, the studio apparently is unwilling to take any chances.

CASTINGS: Robert Lowery, Richard Bond, Charles Tannen in "Here I Am A Stranger"; Nancy Kelly in "Frontier Marshall"; Jed Prouty, Donald Meek, Al Jolson, Ben Turpin, Chester Conklin in "Falling Stars".

(Continued on Page 16)
Hollywood Editorial

By

DAVID JAMES HANNA

A NEW DAY IS COMING!

A friendlier basis for exhibitor-producer relations is gradually being forged.

To some this may appear a rather naive statement. Certainly on the surface such a remark strikes an incongruous note when one views the unprecedented bickering and wrangling now taking place between these two branches of the motion picture industry. And the end of the wrangling is not yet in sight.

How, then, can there be any foundation for the thought or suggestion that the near future will see producer-exhibitor dealings proceeding on anything but the familiar mutually antagonistic scale?

It is not so much a question of how, when or why. The word is MUST.

Today the entire motion picture industry has its back against the wall. The public is simply not patronizing pictures—good ones or bad ones. Confidence in motion picture entertainment has been lost. There are many reasons for this and everyone has his own peculiar theory. But not one of these is workable until the motion picture industry cleans house and puts the business in order.

This cannot be done without the mutual desire of producers and exhibitors to co-operate, each with the other, to the mutual benefit of all. The time is past when the film producers can adhere to the ancient doctrine that they were ordained by the Almighty to command and control the destiny of the motion picture industry without interference or aid from the lowly theatraemon. They are learning that he is a vital factor, too.

It is to the credit of the more enlightened production organization that in recent months they have chosen to swing toward a more conciliatory attitude toward exhibitors at large. They may be doing this because at the moment they are “on the spot.” This, however, is of secondary importance. Whatever motives are behind the move, such practices will eventually be shown in their true worth and value.

A case in point is the MGM advertising slogan—“The Friendly Company.” Some exhibitors may be inclined to view the phrase as so many words designed to please exhibitors and aid the selling season. We do not think so. For one thing the slogan is a catchy one. This certainly must have been realized by the men who coined it. It will not be readily forgotten. Therefore it is most unlikely that it would appear on MGM’s advertising if the company were not seriously dedicated to a “friendly” policy.

The 20th Century-Fox product announcement, which answered exhibitors’ pleas for less wordy and more frank statements of policy; the enlisting of exhibitors’ aid by Universal in mapping its ’39-’40 program and the RKO Bureau of Exhibitor Relations offer further confirmation of this point.

That they are small points is granted. It may be said that they have no direct bearing on such vital matters as the Fair Practice Code, the anti-trust action and the Neely Bill—contrary to the interests of the production forces. Indirectly, however, they show that the major film executives realize that they must extend the hand of friendship to exhibitors, or suffer a violent and radical curtailment of their control.

A large share of the credit for this change of heart belongs to Allied. Due to its consistency and tenacity of purpose, this exhibitor organization has gained for its membership the respect and attention of the production men. Allied is fighting its battle with rare dignity and intelligence. It has shown the film leaders that the exhibitors command respect and cooperation. In meeting Allied port way, the film men in turn have shown that not all of them are foolish die-hards who would rather destroy the industry than concede one whit of their dictatorial power.

In the final analysis, when the present discussions, conferences and meetings are completed—the result will not be chaos or disaster for the film industry, but cooperation, understanding and friendliness between its two most vital phases—production and exhibition. For this, all fair men among the majors some day will sing the praises of Allied.
### COLUMBIA

**1938-39 Features (41)**
- Completed (29) In Production (4)
- Westerns (22) Serials (4)

**1939-40 Features (40)**
- Completed (10) In Production (1)
- Serials (4) Westerns (10) 

**BLONDIE TAKES A VACATION**
Drama—comedy: Shooting started: May 22
Cost: Penny Singleton, Arthur Lake, Larry Simms, Donald Meek, Elizabethe Dunne, Robert Wilcox, Thomas Ross
Director—Frank Strayer
Producer—Robert Sparks
Story: Unavailable

### METRO-GOLDWYN-MAYER

**1938-39 Features (44-52)** Completed (4) In Production (1)
**1939-40 Features (40-52)** Completed (2) In Production (8)

### GRAND NATIONAL

**1938-39 Features (26)** Completed (8) In Production (1)
**1939-40 Features (24)** Completed (7) In Production (0)

**In Production**

- **Life of Destiny**
  - Wyn. Gargan-W. Ford
  - Details 6-3

**RELEASE CHART**

- **Title—Running Time**
  - Details 1-4
  - Details 2-5
- **Caper Bureau**
  - L. Ames-J. Woodbury
  - 8-27
  - 11-1
  - Details 3-42
- **Elly by the Alley**
  - A. Smotherman
  - 5-21
  - 1939
  - Details 3-30
- **Frontier Serpent**
  - G. Houston-Al St. John
  - 10-21
  - 10-21
  - 325

**IN PRODUCTION**

- **Caper Bureau**
  - Details under title: Exile
- **Frontier Serpent**
  - Details under title: Western No. 1
  - **Lady Takes a Chance**
  - H. Angel-J. King
  - 2-3
- **Lost Shot**
  - J. Joseph M. Hunt
  - 11-5
  - 1-6
  - 313
- **Miracle of Main Street**
  - Margo-L. Talbot
  - 5-6
  - 5-6
  - 311
- **Panama Patriot**
  - A.子-Wyn.C.
  - 1-28
  - 2-20
  - 311

**RELEASE CHART**

- **Title—Running Time**
  - Details 2-5
  - **Caper Bureau**
  - Details under title: Everything Happens to Andy
  - **Lost Shot**
  - J. Joseph M. Hunt
  - 11-5

**IN PRODUCTION**

- **Caper Bureau**
  - Details under title: Panama Caper

**RELEASE CHART**

- **Title—Running Time**
  - Details 1-4
  - **Blind Spot**
  - D. Paige
  - 1-25
  - 1-25
  - 311

**IN PRODUCTION**

- **Blind Spot**
  - Details under title: Tightrope

**METRO-GOLDWYN-MAYER**

**THEY ALL COME OUT**
Drama—Shooting started: May 29
Cost: Rita Johnson, Tom Neal, Bernard Nedell, Ed Gargan
Director—Jacques Tourneur
Producer—Jack Chertock
Story: Adapted from a short subject; this record life in federal Prisons interwoven with a love story between Rita Johnson and Tom Neal.

To be released on '39-'40 program

**NINOTCHKA**
Comedy—Shooting started: June 1
Cost: Greta Garbo, Jean Dujardin, Ina Claire, Sig Rumann, Alexander Grenach, Felix Bressart
Director—Ernst Lubitsch
Producer—Sidney Franklin
Story: A sophisticated comedy version of Puškin's novel which pursues a group of Russians who come to Paris on a secret diplomatic mission.

To be released on '39-'40 program
MONOGRAM


IN PRODUCTION

Stunt Pilot J. Trent-M. Reynolds Details: 6-3

RELEASE CHART

Title—Running Time
Across The Plains (42) J. Roland-J. Bryant 3-0 6-3 3853
Barlow Boy (42) B. Morris-M. Jones 2-0 3852
Boy's Reformation (41) P. Darro-D. Williams 4-0 3851
Cecil's Code (46) R. Kent-A. Nagel 2-0 3850
Details under title: Paired To Exile
Bowen's Running Trails (42) J. Roland-J. Rens Duran 1-2-1 3849
Driftin' Westward (17) J. Roland-J. Rens Duran 1-2-1 3848
Details under title: Bantie Fe Bounce
Gang Busters (40) A. Nagel-R. Kent 10-22 11-23 3847
Gangster's Roy (48) J. Cooper-R. Warick 9-21 11-20 3846
Goin' Partner (40) J. Marshall-D. Moore 8-12 3845
I A Criminal (33) J. Marshall-M. Kornman 11-5 11-4 3844
Maxie-Westerley Unit (41) B. Karloff-W. Short 8-13 9-4 3843
Mr. Wrong, Detective (40) B. Karloff-W. Short 10-9 3842
Mystery of Mr. Wag (41) J. Trent-M. Reynolds 1-22 3841
Mystery Plane (46) J. Trent-M. Reynolds 1-24 3840
Details under title: Sky Pilot
Naval Secrets (40) G. Withers-Fay Wray 12-31 3839
Rogue's Westward (35) T. Butler-F. Shelly 15-12 3838
Details under title: Bunden on the Prairie
Should A Girl Marry (40) A. Nagel-B. William 5-0 3833
Details under title: Gift From Nowhere
Song of the Rockies (46) E. T. Tully-K. Murphy 11-5 11-4 3832
Star Reporter (42) W. Hall-H. Hunt 1-11 2-2 3831
Starlight of Texas (46) J. Cooper-A. Paton 7-6 8-5 3830
Street of New York (1933) J. Cooper-M. Spellman 2-25 3-29 3829
Squatters (48) P. Darro-D. Purcell 13-5 13-1 3828
Ranger's Law (46) J. Roland-J. Moore 2-25 2-24 3827
Details under title: Circus Comes To Town
Undercover Agent (45) B. Gleason-B. Deane 3-11 4-5 3826
Undercover Yard (46) C. Laughon-E. Lane 2-34 3825
Wanted By The Police (42) P. Darro-R. Kent 8-31 9-24 3824
Where the Buffalo Roam (46) G. Toft-K. Short 2-16 3823
Wild Horse Canyon (42) J. Roland-J. Short 12-3 12-2 3822
Details under title: Wild Horse Trail
Wolf Call (36) J. Carroll-Donvia 2-72 3-18 3271

REPUBLIC

1938-39 Features (31) Completed (21) In Production (1) Westerns (24) Completed (19) In Production (1) Serials (4) Completed (3) In Production (0)

COLORADO SUNSET

Western—Shooting started: June
Cost: Autry, Smiley Burnette, June Storey, Barnop Pepper, Larry Creble, Patsy Montana, Texas Rangers, Young Custer, Kermit Maynard, Jack Ingram, Al Taylor
Director—George Sherman Producer—William Berke Story: By Richard Silver, Burnette buys a herd of cattle instead of cattle. Autry makes the best of the situation and goes to work. He discovers that operations are hampered by millionaire's protective association. Autry ends his domination of the business.

SHOULD HUSBANDS WORK

Domestic comedy—Shooting started: June 2
Cost: James, Lucille and Russell Gleson, Harry Davenport, Moris Wilson, Tommy Ryan, Mary Hart, Henry Kukler, Berton Churchill
Director—Gus Meins Producer—Sol Siegel Story: When James Gleeson loses his job, Lucille takes over. Jim then directs his operations and manages to pull through, meanwhile paying for the way out of the loan.

RELEASE CHART

Title—Running Time
Details under title: Untitled Gene Autry
Details under title: Texas Rangers
Daredevil with the Red Circle (serial) C. Quigley-H. Iris 6-11 3825
Down in Arkansas (46) B. Weaver-F. Tomlin 8-27 8-27 3824
Federal Man Hunt (40) J. Livingston-T. Woods 11-19 11-6 3823
Fighting Thoroughbreds (62) R. Byrd-C. Carlisle 11-16 8-6 821

(Continued on next page)
FILM BULLETIN

20TH CENTURY FOX

1938-39 Features (44-56) Completed (55) In Production (0) 1939-40 Features (52) Completed (61) In Production (4)

FALLING STARS
Drama—Shooting started: June 1
Cost: Nat Boulain, Noble Bruce, Ida Lupino, Alan Marshall, Terry Kilburn, George Marco
Director—Alfred Werker
Producer—Gene Markey
Story: Five of a Kind is a notorious criminal master mind whose light air tight frames him from conviction of a murder. Sherlock Holmes, played by Basil Rathbone, subsequently disproves Zeno's alibi, but the latter cannot be tried again. Rathbone then traps him in a crime involving the stealing of valuable crown jewels.

TO BE RELEASED ON '39-'40 PROGRAM

ADVENTURES OF SHERLOCK HOLMES
Mystery drama—Shooting started: June 6
Cost: Basil Rathbone, Nigel Bruce, Ida Lupino, Alan Marshall, Terry Kilburn, George Marco
Director—Irving Cummings
Producer—Joe Ross

IN PRODUCTION

Memory of Love
My Anyone Your Girl
My Nurse Edith Cavell

RELEASE CHART

Title—Running Time
Affair of the Century (60) 2-7-12
Almost A Gentleman (41) 2-7-12
Anna Held Takes A Tour (67) 2-7-12
Arthur Lake Show (69) 2-7-12
Babes In Arms (66) 2-7-12
Beauty For The Asking (68) 2-7-12
Boy Meets Girl (72) 2-7-12
Brotherly Love (72) 2-7-12
Change Of Heart (17) 2-7-12
Flyin Irishman, The (72) 2-7-12
Fugitive, A (62) 2-7-12
Fugitive Danger (72) 2-7-12
Girl from Mexico (63) 2-7-12
Great Man Votes (64) 2-7-12
Great Gatsby (66) 2-7-12
Hairpin (67) 2-7-12
I Know Who Killed Me (72) 2-7-12
It's A Wonderful Life (72) 2-7-12
Jealousy (72) 2-7-12
Juno And The Paycock (72) 2-7-12
Katy Keene (72) 2-7-12
Kiddo And The Kidnappers (72) 2-7-12
Kiddo, The (60) 2-7-12
Kiddo Takes A Vacation (63) 2-7-12
Lone Star (72) 2-7-12
Love Match (67) 2-7-12
Mad Miss Muntz (63) 2-7-12
Mark And The Malt (72) 2-7-12
Mr. Dundie Ricks Off (67) 2-7-12
Next Million (72) 2-7-12
New Tars (59) 2-7-12
N欥d Of The Second (72) 2-7-12
Perils Of Pauline, The (67) 2-7-12
Pony Express, The (67) 2-7-12
Raiders Of The Rio Grande (59) 2-7-12
Shanghai Patrol (59) 2-7-12
Sing For Me (59) 2-7-12
Song Of The South (59) 2-7-12
Spring In Sussex (59) 2-7-12
Surprise Party (59) 2-7-12
Three Musketeers (59) 2-7-12
Tired Man (64) 2-7-12
Twenty Thousand Miles (67) 2-7-12
Understanding Johnny (59) 2-7-12
Way Down South (59) 2-7-12

IN PRODUCTION

Harmony At Home
In Search Of A Boy

RELEASE CHART

Title—Running Time
Alexander Graham Bell (65) 2-7-12
Alexander's Ragtime Band (66) 2-7-12
All For Fun (66) 2-7-12

Details under title: Down To Earth
Details under title: Bundle Of Joy
Details under title: Hello Hollywood

Details under title: Tom Sawyer
Details under title: Samsun And The Ladies
Details under title: The Choo Choo Kid (71)
Details under title: Sport Series No. 1
Details under title: Rose Of Washington Square
Details under title: Safety In Snappers
Details under title: Second Fiddle
Details under title: Daredrives No 1
Details under title: Winning Load

Details under title: Wild Woman
Details under title: Westerns (65)
Details under title: Undercover Agent
Details under title: The Shadoks
Details under title: Checkmate

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Details under title: Westerners (64)
**THIEF OF BAGDAD**

Drama—Shooting started: May 23 at Denham Studios, London

**Cost:** Soho, June Dupres, Conrad Veidt

**Director:** Ludwig Berger

**Producer:** Alexander Korda

{**Story:** Unavailable—see next issue}

**IN PRODUCTION**

**Title:** Running Time **Release Chart**

- *Algeria* (1939)
- *Captain Fury* (1939)
- *Cavalcade of the Lady, The* (1939)
- *Drums* (1939)
- *Dutchess Point* (1939)
- *Four Feather* (1939)
- *Kings Row* (1939)
- *Made For Each Other* (1939)
- *Man In the Iron Mask, The* (1939)
- *Music School* (1939)
- *Prison Workshop* (1939)
- *Stagecoach* (1939)
- *Three of a Kind* (1939)
- *Winter Carnival* (1939)
- *Young In Heart* (1939)
- *Zeonia* (1939)

**IN UNIVERSAL**

1938-39 Features (40) **Completed (37)** In Production (12)

**Westerns** (10) **Completed (5)** In Production (5)

**Serials** (13) **Completed (11)** In Production (2)

1939-40 Features (40) **Completed (12)** In Production (28)

**Westerns** (14) **Completed (11)** In Production (3)

**Serials** (4) **Completed (1)** In Production (3)

**DESPERATE TRAILS**

Western—Shooting Unavailable: June 3

**Cost:** Johnny Mack Brown, Fuzzy Knight, Bob Boker, Frances Robinson, Russell Simpson, Clonce Wilson, Ed Cassidy, Fern Emmett

**Director-producer:** Albert Roy

**Story:** Johnny Mack Brown is a sheriff who ineptly wipes out a band of outlaws who have been annoying heroine Frances Robinson. He is helped by his two loyal pals, Fuzzy Knight and Bob Boker.

To be released on 39-40 program

**IN PRODUCTION**

- *Bright Victory* (1939) **Completed (37)** In Production (12)
- *I Stole A Million* (1939) **Completed (5)** In Production (5)
- *Modern Cinderella* (1939) **Completed (11)** In Production (3)
- *Undergot, The* (1939)

**IN RELEASE**

**Title:** Running Time **Cast** Details **Release Chart**

- *Big Town Czar* (1938) **Completed (6)** In Production (6)
- *Black Mask* (1938) **Completed (7)** In Production (7)

**Details under title: Twain of the West**

- *Buck Rogers (serial)* (1938) **Completed (11)** In Production (3)
- *Code of the Streets* (1938) **Completed (6)** In Production (6)
- *Cowardly* (1938) **Completed (5)** In Production (5)
- *Ex-Champ* (1938) **Completed (5)** In Production (5)
- *Family Next Door* (1938) **Completed (1)** In Production (1)
- *For Love Or Money* (1938) **Completed (5)** In Production (5)
- *Frontier Man* (1938) **Completed (6)** In Production (6)
- *Gambling Ship* (1938) **Completed (6)** In Production (6)
- *Ghost Town Riders* (1938) **Completed (6)** In Production (6)
- *Gilty Trail* (1938) **Completed (6)** In Production (6)
- *Here For A Day* (1938) **Completed (6)** In Production (6)

**Details under title: Old Grad**

**His Exciting Night* (1938) **Completed (6)** In Production (6)

**Details under title: Adam’s Evening**

**Honor of the West* (1938) **Completed (6)** In Production (6)

**Details under title: The Singing Sheriff**

**Rogues’ Slit* (1938) **Completed (6)** In Production (6)

**Details under title: Backstage Phantom**

**Rushing In* (1938) **Completed (6)** In Production (6)

**Details under title: Murder in the Surgeon**

**My LUAU* (1938) **Completed (6)** In Production (6)

**Details under title: The White Room**

**My Malay* (1938) **Completed (6)** In Production (6)

**Details under title: Murder at the Club**

**NIGHTDANCE* (1938) **Completed (6)** In Production (6)

**Details under title: The Comet**

**Phantom Creeps, The* (1938) **Completed (6)** In Production (6)

**Details under title: The Pinkertons**

**Pirates of the Skies* (1938) **Completed (6)** In Production (6)

**Details under title: The Engineer**

**Road To Reno* (1938) **Completed (6)** In Production (6)

**Stairs To The Rescue* (1938) **Completed (6)** In Production (6)

**Scouts To The Rescue (serial)* (1938) **Completed (6)** In Production (6)

**Secrets Of A Nurse* (1938) **Completed (6)** In Production (6)

**Servile De Lave* (1938) **Completed (6)** In Production (6)

**Society Smugglers* (1938) **Completed (6)** In Production (6)

**Storm* (1938) **Completed (6)** In Production (6)

**Sun Never Sets* (1938) **Completed (6)** In Production (6)

**Swine, Why Swine!* (1938) **Completed (6)** In Production (6)

**Swing That Dance* (1938) **Completed (6)** In Production (6)

**They Asked For It* (1938) **Completed (6)** In Production (6)

**Three Smart Girls Go Up* (1938) **Completed (6)** In Production (6)

**Vanishing Act An Honorable Man* (1938) **Completed (6)** In Production (6)

**Wings* (1938) **Completed (6)** In Production (6)

**Zeoff Takes A Flying* (1938) **Completed (6)** In Production (6)

**Details under title: Indicates 1939-40 program**

**WARNER BROTHERS**

1939-40 Features (52) **Completed (52)** In Production (0)

1939-40 Features (52) **Completed (52)** In Production (0)

**KID NIGHTINGALE**

Musical comedy—Shooting started: June 3

**Cost:** John Payne, June Wymon, Walter Collett, Edward Brophy, William Hood, Winifred Morris

**Director:** George Argy

**Producer:** Bryon Foy

**Story:** Concerns the adventures of a singing flier who wins every bout on a frame-up unknown to him. He loses his championship match by a fluke. Jane Wymon is his romantic interest.

To be released on 39-40 program

**IN PRODUCTION**

- *Career Man* **Completed (6)** In Production (0)
- *Dust Be My Destiny* **Completed (5)** In Production (0)
- *Return of Dr. X* **Completed (5)** In Production (0)

**MISTERY DR. X**

(Other details issue—June 3)

**Story:** It concerns the mysterious murder of persons of the same blood type. Wayne Morris and his intern friend, Dennis Morgan, solve the case which sounds so prepossessing that Morris loses his job with a newspaper.

**IN PRODUCTION**

- *Dead End Kids* **Completed (6)** In Production (0)

**RELEASE CHART**

**Title:** Running Time **Cast** Details **Release Chart**

- *Adventures of Jane Arden* (1938) **Completed (6)** In Production (0)
- *Angel With Dirty Face* (1938) **Completed (6)** In Production (0)
- *Ball of Fire* (1938) **Completed (6)** In Production (0)
- *Broadway Bachelors* (1938) **Completed (6)** In Production (0)
- *Brother Rat* (1938) **Completed (6)** In Production (0)
- *Cion* (1938) **Completed (6)** In Production (0)
- *Coyt Quarterback* (1938) **Completed (6)** In Production (0)
- *Dead End Kids* (1938) **Completed (6)** In Production (0)
- *Dodge City* (1938) **Completed (6)** In Production (0)
- *Each Dawn I Die* (1938) **Completed (6)** In Production (0)
- *Secrets Of a Nurse* (1938) **Completed (6)** In Production (0)
- *Servile De Lave* (1938) **Completed (6)** In Production (0)
- *Society Smugglers* (1938) **Completed (6)** In Production (0)
- *Storm* (1938) **Completed (6)** In Production (0)
- *Sun Never Sets* (1938) **Completed (6)** In Production (0)
- *Swine, Why Swine!* (1938) **Completed (6)** In Production (0)
- *Swing That Dance* (1938) **Completed (6)** In Production (0)
- *They Asked For It* (1938) **Completed (6)** In Production (0)
- *Three Smart Girls Go Up* (1938) **Completed (6)** In Production (0)
- *Vanishing Act An Honorable Man* (1938) **Completed (6)** In Production (0)
- *Wings* (1938) **Completed (6)** In Production (0)

**Details under title: Indicates 1939-40 program**

**CONCLUSION**

(Continued on next page)
UNITED ARTISTS

Completion of "Winter Carnival" and "Music School" leaves only Goldwyn's "The Real Glory" shooting on the UA lot. Respite is short, however, for Selznick's "Interruption" and Hal Roach's "A Change of Heart for 1940" will be at work on this issue of FB reaches print. Goldwyn follows toward the end of the month with "Black Gold". At approximately the same time Walter Wanger starts "Who's Wife", with Loretta Young and David Niven... Continuing her abandonment of comedy, Carole Lombard will play the starring role in the serious drama, "The Flashing Stream", to be directed by Alfred Hitchcock upon completion of his first S-1 assignment "Rebecca"... Robert Riskin has quit Goldwyn. The noted writer-producer who collaborated so successfully with Frank Capra at Columbia for years, is reported to have had a rift with the U. A. producer concerning his (Riskin's) authority. This action will tend to dispute reports that Capra will join Goldwyn when he leaves Columbia.

CASTINGS: John Halliday in "Interruption" (Selznick).

UNIVERSAL

Four top bracket pictures are working here: "Bright Victory" (Coooper-Barnholdom), "I Stole A Million" (George Raft), "Modern Cinderella" (Bayer-Dunne) and "The Underdog", the Joe Pasternak production. Recently started was "Desperate Trails", first of Universal's 1939-40 westerns co-starring Johnny Mack Brown, Fuzzy Knight and Bab Baker. U has high hopes for this series. A survey of exchanges disclosed the fact that Fuzzy Knight is an extremely popular comedian and it is expected that his drawing power combined with Brown's and Baker's will set the group on top... Studio Size-Ups belief that the Devine-Arden combination will be an action time together of considerables proportions is being substantiated via the Hollywood grapevine which reports that "Mutiny on the Blackhawk", their first co-starring endeavor, exceeds every expectation. It will be previewed shortly... Irving Starr’s long delayed last Universal Crime Club production goes to work on June 19 under the title "They Can't Hang Me!".

CASTINGS: Sandy, Dennis O'Keefe, Michela Auer, Shirley Ross, Richard Lane in "Bachelor's Baby"... DIRECTOR ASSIGNMENTS: Charles Lamont to "Sandy Takes A Bow"... CONTRACTS: Jack Oakie to one picture deal...
HELL'S KITCHEN . . . Warn-ners have turned loose those boxoffice pepper-uppers, The "Dead End" Kids, in another slam-bang show that promises to make the summer "dog" days much more comfortable for lots of exhibitors. This gang in a picture bearing the punchy title HELL'S KITCHEN must rank as an exploitation bet with "Crime School" and "Angels With Dirty Faces", the prior two outstanding successes in which they were featured.

The yarn concerns the efforts of racketeer Stanley Fields to "take over" a home maintained for slum youngsters. When he is approached for a contribution for the place, Fields discovers that it exists on very little, while the money obtained thru solicitation goes into the pockets of those who operate the home. Visualizing this as a sweet racket setup, Fields goes after it. But he turns soft and starts making improvements. He is framed by those in control and sent back to prison, but not before he has straightened out things for "The Kids" and put the place in charge of Margaret Lindsay and Ronald Reagan. The "Dead End" gang provide plenty of action throughout, and not a little drama, in their usual manner.

A Warner Bros. Picture
Cast: Dead End Kids, Margaret Lindsay, Ronald Reagan, Stanley Fields, Grant Mitchell, Frankie Burke, Charley Foy, Frank Taylor

Directed by Lewis Seiler and E. A. Dupont
Supervisor: Mark Hellinger
Screenplay by Crane Wilbur & Fred Niblo, Jr.
From original story by Crane Wilbur
NEW YORK TIP-OFF

Customers are still remaining away from the majority of Broadway first-runs in drives although many managers reported a slight pick-up in business following the low grosses of the Memorial Day week-end. A notable exception to the box office drought is “Juarez”, now in its second big week at the Strand following an indifferent two-day run at the Hollywood Theatre. And, of course, the crowds still are willing to wait in line outside the Astor to view “Goodbye, Mr. Chips”, now in its fifth week of fine trade.

Two important new films, “Young Mr. Lincoln” at the Roxy and “The Mikado” at the Rivoli, were treated kindly by reviewers, but mistreated by the heat. Business was about average, however, and both held over. “Invitation To Happiness”, at the Paramount, had a satisfactory opening on Wednesday following the four-week run for “Union Pacific”. “The Sun Never Sets” at the Radio City Music Hall will be below average for the world’s largest house. All of the smaller first-runs along the Main Stem, the Criterion, Rialto and Globe, as well as the larger-capacity Capitol, were unable to attract many passers-by with such fare as “Undercover Doctor”, “Street of Missing Men”, “Climbing High” and “Tell No Tales”.

The Paramount home office staff, including Alex Moss, Al Wilkie, et al, expect to be back in New York some time this coming week following the three-day sales convention in Los Angeles, June 8-10. Next—and final—major sales gathering to announce 1939-40 product will be RKO Radio’s International Convention to be held at the Westchester Country Club at Rye, N. Y., June 19-22. Jules Levy, general sales manager, has picked A. A. Schubert, M. G. Poller, W. J. McShea, Harry Gittleson and S. Barrett McCormick for the general committee to officiate at the sessions and McCormick and Gittleson, with Rutgers Neilson and Michael Hoffay, for the publicity committee. At least 250 delegates are expected to attend—RKO home office employees will go half-and-half for their annual outing this year—in other words part of the staff will enjoy the day off on June 12 while the rest keep things moving at 1270 Sixth Ave. On the 19th, the other half of the employees have their fun at Bear Mountain . . . .

The success of RKO Radio’s exhibitors’ lounge, where H. M. Ritchey, director of exhibitor relations, makes visiting showmen welcome, has probably inspired Warners to set up an information service at the home office for the convenience of visiting exhibitors who want to glimpse the World’s Fair. Mrs. Isabel Turner, of the advertising and publicity department, is in charge . . . .

Warners is also starting a series of simultaneous East-West premières with the special showing and luncheon at the Warners home office here of “Daughters Courageous” on June 14, same day it opens at the Hollywood Theatre, Los Angeles.

Following the resignation of Leonard Gaylor from the 20th Century-Fox publicity department, Charlie McCarthy, ad and publicity chief, announced that Rodney Bush, exploitation manager, would have complete charge of the combined 20th-Fox publicity and exploitation department . . . . William A. Scully, general sales manager of Universal, has created the post of short subject sales manager, which will be filled by Leo Abrams. Abrams, for many years manager of the Big U Exchange here, is being replaced in that capacity by David A. Levy, former M-G-M N. Y. branch manager . . . . J. Cheever Cowdin, U’s Chairman of the Board, soils for England on June 15 to spend several weeks abroad in business conferences with the company’s English associates.

Vincent Trotto’s testimonial luncheon at AMPA during which an engraved scroll was presented to Trotto, for 25 years head of Paramount’s art department, probably inspired one of the cleverest publicity stories in months for Jack Cohn, Columbia’s vice-president. According to a press release, he has already received over 100 acceptances for his Picture Pioneers Club, membership of which is restricted to veterans of the industry for 25 years or more. New organization will not charge dues, but will be solely for the purpose of holding four annual luncheon meetings a year.

Frank Speidel has been re-elected president of Audio Productions and Eastern Service Studios and Charlie Glett has been re-named vice-president in charge of operations . . . . Miriam Howell, story editor for Samuel Goldwyn, has resigned because of ill health and Lois Jacoby, Goldwyn’s eastern talent representative has also resigned. Gregory Dickson, who only recently became publicity director of Samuel Goldwyn Productions on the West Coast, has also resigned and is on a vacation in the East. Does this mean that Goldwyn will temporarily suspend production following the completion of “The Real Glory”? .

Joe Gollagher, for many years advertising manager of Box Office, has become motion picture advertising manager for another trade sheet, Showman’s Trade Review . . . . Milton Silver, of National Screen Service, is commuting daily to his 100 acre Connecticut farm . . . .

Morch of Time is reading its first feature to be called “Ramraps Re-watched”.

AN EXPERIMENT IN HARMONY

By H. M. RICHLY

(Continued from Page 5)

in a certain territory fifteen years ago where the relationship between a certain labor union and the exhibitors was, and I am being conservative when I say strained. Despite the fact that the man in the booth did play an important part in the whole scheme of things, petty arguments concerning such stupid problems as who was going to carry the film to the booth, minutes of overtime, days when the operator was to be paid, who should ring the bell to correct the cut-of-frame picture and so forth, developed. Such trying situations caused threats of strikes, bitter words and a downright general hatred existed between those two members of the theatre family that spelled nothing but inefficiency and bad business. A change in administration both in the union and in those who were leading the exhibitors viewpoint, has resulted in an extremely friendly relationship. There has not been a strike or threats of one for the past ten years. The general efficiency of operation, has been raised by those spent in wages of negotiation have been cut. All because both sides had laid their cards on the table and in so doing, each got a little better appreciation of the other fellow’s problem and a little more tolerance in his handling of the other fellow’s situation.

In the various spots that I have had the pleasure of going into so attempt to conciliate situations, particularly involving our company, I found from the distributor’s end not only a willingness, but an intense desire to avoid friction wherever possible. While there have been instances of over-zealous salesmen crowding his point too far or situations where the exhibitor, having an unreasonable control of a situation attempted to take advantage of it, I found on both sides a willingness to give and take once the two factors were brought together for a common sense talk. I found that the majority of these problems were not nearly as big as they looked at long distance.

When the Exhibitor’s Lounge idea was conceived, it was with the hope that theatre owners coming to New York would take the time to visit the home office and get a little closer glimpse at the men they read about and had never seen. I found them expressing amazement at how human, intelligent and considerate were the executives with whom they came in contact. On the other hand I found an almost pride evidenced by these executives in the fine calibre of theatre owners that they had the pleasure of seeing during these little brief visits to New York.

The whole idea of giving more time to exhibitor relations from the RKO viewpoint has been a distinctly pleasant experience. It is just a start in an effort on the part of the company, in addition to justify the exhibitor’s confidence and improved production to continue to attempt to bring the exhibitor and the company closer together.

I don’t believe the time is far distant that when conciliation boards are established their work will be to handle the exceptional cases rather than a multitude of cases because conditions creating cases will not have arisen. A better understanding of the other fellow’s problem will prevent them from becoming problems.

A harmonious relationship and marshalling of all of our talents and forces are highly desirable and, as we are informed, in the public’s confidence and support so vitally necessary to the success of not only the producer, but the distributor and exhibitor as well. This experience in harmony from my personal viewpoint has been delightful for who wouldn’t enjoy going around and attempting to, and in a few instances, being able to solve problems that are affecting the relationship between the company and the exhibitor.

Harmony is on experiment that can’t fail to pay a dividend.
THE MENACE (?) OF TELEVISION

By FRANK LEYENDECKER

What about Television? Is it a real threat to the motion picture business? The average exhibitor knows practically nothing about this subject and, being already well occupied with the problem of trying to entice customers toward his box office window, he cares only so far as it may further injure his business. The competition of summer heat, daylight saving and, in the New York area, the lure of the World’s Fair has already caused a seasonal slump in theatre attendance. Is this new entertainment medium to still further persuade paying patrons to stay at home and receive free entertainment for the price of a television outfit? Is it a potential enemy or isn’t it?

Rather than deal with pure conjecture, let’s review the television situation to date and try to find, at least, what has been its effect on motion picture business so far. About a month ago television sets were placed on public sale in New York at prices varying from $189 to $496. Not mentioned, but necessary was an additional charge of from $50 to $100 for proper installation. At this price, it naturally follows that very few sets have been sold to date. Striking closer to home is the fact that the Paramount Theatre, first-run in the Times Square district, and the Little Carnegie, the Plaza and the Gramercy Park, three New York class houses showing subsequent run films, have already installed television receiving sets in their lounges. Now a further scar has been thrown into the hearts of exhibitors by the reports in N. Y. Television circles that the Waldorf Astoria, Manhattan’s finest hotel, is planning to install television receivers in each of its 2,000 guest rooms.

Programs are now being televised daily from a New York station but, so far, the subjects have been limited mainly to sports events. According to a popular theory, this should keep thousands of sports fans at home, but the only actual result has been packed houses at the majority of sports events held around New York. Night baseball in Brooklyn is such a success that thousands are turned away nightly. The fact that attendance at the recent Nova-Boer fight at the Yankee Stadium was comparatively sparse was due entirely to public apathy regarding the outcome of the bout and not because it was televised by RCA-NBC before a small group of fans in the lounge of the Paramount Theatre. An observer reported that the images of the fighters on the 9 by 12 screen were so blurred and indistinct that few waited to see the outcome but, instead, went upstairs to watch “Union Pacific” unfold its historic battle on the screen. This theatre was the principal one to advertise the fistic battle on the marquees.

There are always people ready to predict that a new invention will relegate another to the scrap heap, but, using the recent words of Cecil B. DeMille regarding television, “There is always room for something more.” “Radio, motion pictures and television,” according to DeMille, “will live, and perhaps die, together,” and television will no more kill the motion picture industry than radio did.

Television will never replace the motion picture as the most popular entertainment medium. This is the opinion of average New Yorkers, who have taken enough interest in this new field to witness television demonstrations at the New York World’s Fair. From personal observation, all television has to offer at present is its novelty. It is a comparatively new invention and it has been much in the news. But, beyond this novelty stage, the programs, so far, have been a strain and a complete bore.

Theatres able to install a television receiving set might, however, play it up, outside the theatre, merely as a novelty. The Little Carnegie, a small theatre on New York’s 57th St. catering mostly to a smart trade, is hoping to attract new customers during this periodic summer slump by announcing a free television program in its lounge. This, of course, is considered an added inducement to attend the theatre by patrons long accustomed to “tea and cakes” which is served in the lounge before or after attending the film show.

The future of television is still most uncertain because it is the most expensive type of entertainment. According to Albert F. Murray, engineer in charge of television for Philco Radio and Television Corp., the time will come when television will be a reality, but before it becomes commercially practical “the FCC must devise a system of commercial licenses, large sums of money must be expended in cities to build broadcasting stations, sources of program material must be developed and ways and means must be devised to broadcast programs from city to city.” But most important of Mr. Murray’s observations, made during his company demonstrations in Cincinnati last week, was that before television would be considered practical “satisfactory television receiving sets must be made available at prices the masses can afford.”

Another difficulty which will be encountered in the establishment of television equipment in theatres here is the dearth of program material suitable for theatre use. It has also been learned that uncertainties over FCC licensing of commercial television programs and of receiving rights to televised material and its use for commercial purposes have confronted leading television equipment firms. Before all these difficulties can be cleared up and before television sets can be brought within the range of the public’s purse the exhibitor will have the usual prosperous periods and periodic slumps—neither of them due to this new entertainment medium, which is still strictly a novelty.

PUTTING THE HOUSE IN ORDER

By ABRAM F. MYERS

(Continued from Page 3)

set for a program of appeasement, a leading distributor made use of an Allied regional meeting to denounce Allied as tom-tom beaters representing the views of only a small minority. This sort of thing continues despite the fact that Col. Cole and I have received more expressions of confidence and pledges of support from exhibitors in all parts of the country in the last six months than were received in all the prior history of the organization. It seems likely that four and possibly six new regional will be admitted to membership before the first of January.

If the distributors will just recognize Allied for what it is, namely, the only authorized bargaining agency for independent exhibitors in matters of national concern and cease treating it as a small group of bad boys, much faster progress will be made. Pretending to carry on serious negotiations with M. P. T. O. A. and others I could mention is a part of the same ostrich-like policy by which the Big Eight attempt to shield themselves from all criticism and all opposition within the industry, when a generous amount of both is necessary for their salvation.

Allied at the forthcoming national convention will reach a decision on the very momentous trade practice proposals. It will be an honest decision based on a thorough canvass of the facts. It will be arrived at by ballot, the most democratic method ever devised. No one should attempt to influence that decision beyond analyzing the proposals for the information of the exhibitors. Certainly I shall not. If the vote is affirmative, then let us have the cooperation of all elements in carrying the program into successful operation. If it is negative, let the result be received in good grace by all and let us hear no more about the small minority of agitators.

A better understanding and mutual respect will yet enable the divisions of the industry to solve all problems. Belittling and disparaging utterances by spokesmen for the Big Eight and their exhibitor stooges and one-way criticism by the trade papers merely hinder progress by making teamwork difficult. The Allied leaders have just as great a responsibility in protecting the independent exhibitors as Mr. Rodgers has in protecting the distributors and are entitled to the same consideration.
What the Newspaper Critics Say

**THE MIKADO**
(Universal)

"... Fairly straight Gilbert & Sullivan served up in a generous and generously colorful Technicolor production. One of the most luscious productions of the operetta in history... Voices are first rate... Technicolor is warm, the production is liberal, the players in the film version are generally fine..."

Frank S. Nugent, NEW YORK TIMES

"... Handsome, reverent and slightly stuffy show... The greatest virtue of the offering, and it is no mean one, is that it is musically first rate... Melodies in the prodigal score are a sheer delight..."

Howard Barnes, N. Y. HERALD TRIBUNE

"... Gilbert's crackling humor and Sullivan's beautiful melodies burst merrily and joyously from the screen... If it is less than exciting production, it is at least an earnest and entirely pleasant one. So superbly sung and acted that it should pass muster with one and all. Grand fun, whether you're a stickler for tradition or not..."

William Boehnel, N. Y. WORLD-TELEGRAM

"... With benefit of technicolor cameras, expert and intriguing make-up, excellent recording, splendid voices and such pantomime as is truly Gilbert and Sullivan THE MIKADO is engagingly set forth in celluloid..."

Irene Thier, NEW YORK POST

**PANAMA LADY**
(RKO-Radio)

"... No one is at advantage in this sort of film... Credit Lucille Ball with a sincere portrayal..."

J. P., N. Y. HERALD TRIBUNE

"... Fair... Several melodramatic incidents fill out the playing time of the picture..."

Archer Winsten, NEW YORK POST

"... Save for the presence in its cast of the lovely Lucille Ball, there is little to recommend... Stereotyped to the core... Pretty pat and uninteresting..."

William Boehnel, N. Y. WORLD-TELEGRAM

**TELL NO TALES**
(M-G-M)

"... Director Leslie Fenton performs a brilliant technical tour de force... by endowing the slightly depressing sequences with life and cinematic significance..."

B. R. C., NEW YORK TIMES

"... Refreshing lack of trumped-up frivolity and pseudo-sophisticated absurdity in the latest of the series about amateur sleuths helps the film to stand its ground nicely as a straight drama... Needs no phoney dialogue or unorthodox situations to camouflage plot defects... Fairly sound yarn..."

R. W. D., N. Y. HERALD TRIBUNE

"... Reasonably good, though far-fetched melodrama, with several exciting moments and one really fine dramatic scene in it... Fair-to-middling is the verdict on this one..."

William Boehnel, N. Y. WORLD-TELEGRAM

"... Good... Much to be said for performances, direction and the excitement of amateur detective work... Major share of the credit goes to Director Leslie Fenton..."

Archer Winsten, NEW YORK POST

**YOUNG MR. LINCOLN**
(20th Century-Fox)

"... One of the most human and humorous of the Lincoln biographies... Henry Fonda's characterization is one of those one-in-a-blue-moon things... Not merely a natural and straight-forward biography, but a film which indisputably has the right to be called American..."

Frank S. Nugent, NEW YORK TIMES

"... Incidents are historically accurate, but it has very little drama in it, and it shows very few of the qualities that made Lincoln the great man he was... As Lincoln, Mr. Fonda moses along in a shuffling manner and never quite makes Lincoln come to life, because of his shiftless playing..."

William Boehnel, N. Y. WORLD-TELEGRAM

"... Excellent... Essentially a portrait of the young man drawn simply and boldly from familiar aspects of Lincoln... 20th Century-Fox can feel that it has redeemed some of its less sincere historical romances by this one in which the hero kisses nobody..."

William Ford and 'Honest' Henry Fonda can take the bows..."

Archer Winsten, NEW YORK POST

**JUAREZ**
(Warners)

"... Majestic yet infinitely human—ruthless yet compassionate—glittering with pomp and pageantry yet black with people's misery—JUAREZ is a picture of magnificent paradox... Few films have attempted so vital a theme, so mighty a cast, so somber a story, and from them fashioned so superb an entertainment..."

Rob Reel, CHICAGO AMERICAN

"... Not a movie in the ordinary sense, but unquestionably the most serious, thoughtful, provocative, and courageous piece of film literature ever attempted... Stirring, rousing, intelligent, and produced on such a magnificent scale that it is consistently overpowering... Movement is furious for a spectacle, the studies of the characters intimate and emotionally stirring, and the entire picture has been produced on such an opulent and dramatic scale that it leads all of this season's product thus far..."

W. Ward Marsh, CLEVELAND PLAIN DEALER

"... Playing, writing (particularly the vibrant dialogue), and general construction are of the best... Vivid and factual account of an important period in history..."

Henry T. Murdock, PHILA. EVENING LEDGER

"... Warners add another brilliant gem to a crown already studded... Told as eloquently as only the screen with its unlimited resources can tell... Magnificent portrayals..."

Elsie Finn, PHILADELPHIA RECORD

**UNDERCOVER DOCTOR**
(Paramount)

"... Half-hearted try to get a new twist into an old formula... Just another gangster melodrama..."

Howard Barnes, N. Y. HERALD TRIBUNE

"... Has all the stuff from which first-rate melodramas flow—suspense, intrigue, excitement and thrills. Yet it is a singularly static and unexciting film, one in which these first-rate materials have been handled with a minimum of imagination and speed..."

William Boehnel, N. Y. WORLD-TELEGRAM

"... Good... Standard G-man drama of the better grade... Measurably better than the general run of gang pictures..."

Archer Winsten, NEW YORK POST
Exhibitors Accept 'Code As Only Partial Solution'
(Continued from Page 1)

While there may appear to be a radical discrepancy between the answers to 3, 3a and question No. 4, that can be explained. Someone may ask why 76 percent of the exhibitors vote agreement that the Code should be accepted as a "partial solution", yet 51 percent immediately after vote to reject the entire scheme. The answer rests in the attitude of a large section of independents who see advantages in the Code, but who share Allied's suspicion that it may be used to defeat those broader reform objectives for which that organization has been fighting for years. The exhibitor of that mind might be construed as answering the two questions in this manner: "Yes, there are some worthwhile concessions offered in the Code, concessions which I would like to accept, but if those comparatively minor gains are to squash the Neely Bill, theatre divestment and the Government's anti-trust suit, I reject the whole Code."

Of course, there was probably a substantial number of loyal Allied supporters who blindly voted rejection of the pact because the organization has not approved it, despite a personal inclination to approve certain points for their own benefit.

A breakdown of the results into the four sections of the country reveals the strongest support for the Code coming from the South, from where, incidentally, the largest number of MPTOA members answered. In that area 88 percent accept the Code as a "partial solution", while only 42 percent (as against 51 percent of the national total) would reject it entirely. In the East, where Allied was represented by no less than 49 percent of those voting, 70 percent voted "yes" for partial approval and 54 percent voted not to reject the code entirely.

The Middle and Far West were most emphatically anti-code, those two territories being chiefly responsible for the 51 percent majority favoring rejection of the entire plan.

Impressive evidence of the importance with which many exhibitors regard the issue is contained in the fact that a large number of the ballots bore extensive comments written by the voters. These opinions in themselves disclose an interesting and valuable panorama of the whole field of film trade problems, as viewed thru the eyes of individual exhibitors. Space limitations do not permit us to quote from all the comments. The following are excerpts from a number of unusual and typical ones. Having assured all those participating in the poll that their names would not be revealed, only the State from which the reply came and the organization, if any, to which the writer belongs will be noted.

GOV'T REGULATION URGED

"As an independent exhibitor who has suffered thru the oppressive tactics of Fox, Sioras and Schine circuits, it is my belief that government regulation is the only solution to the picture theatre's problems." NEW YORK-Unaffiliated.

"When the manager or salesman makes a suggestion to the Home Office regarding a situation, it should be accepted. The salesman who is in touch with the exhibitor knows the situation and is capable of passing judgment, or he would not be there. Why not give him more power? Let him decide what is right and then let the Home Office abide by his decision." CONNECTICUT-Unaffiliated.

"It is time for all sensible independent exhibitors to unite in an organization that will protect and defend their interests against unfair trade practices, if they hope to be able to continue in business. Above all, the 'numbers racket' (sale of numbers by bookers) with the right of the distributor to allocate them as to terms and preferred playing time should be stamped out." PENNA.-Allied.

"Any partial acceptance would be treated as a surrender of exhibitor rights and misinterpreted and may embarrass the Government suit." MASS.-Allied.

"I personally do not see why any fair-minded independent exhibitor should not accept the trade code as a partial solution to settle our problems with the distributors. However, I feel that the distributors in some cases have not accepted the conditions under which it is written, nor will they live up to the guarantees contained therein. I can already 'smell a rat'. In two particular cases in which exchange-men have solicited me for my theatres they have insisted on forcing of newsreels and shorts as in the past. Even though my experience tells me that the distributors will get around any concessions the code gives exhibitors, I am heartily in favor of acceptance in its present form as a partial solution of our problems and expect that it will probably lead to better conditions." PENNA.-Allied.

ASKS FULL PROGRAM SALES

"Shorts should be included with features at no additional cost. For example: if you are playing a Metro feature they should supply shorts as well, the price of the feature to include complete program. When this is done, they will stop making fifty-minute features." MARYLAND-Allied.

"There are provisions in the code that will be beneficial in a small way. Maybe we better accept it as a flustering step forward." KENTUCKY-Unaffiliated.

"Give the little fellow a chance to live and not worry about circuits and their undue clearance. The independents pioneered this business—now we are being forced out. This business needs a good shot of Pluto water to clean it." SOUTH CAROLINA-MPTOA.

"Will help to serve as a partial solution to our troubles. But, as a Paramount salesman says, each company will step up their price to take care of the cancellation. And the Paramount salesman offers you, for instance, fifty-two pictures and sells you only forty-seven. Thus, he does not sell you a full deal and you are not entitled to the cancellation." VIRGINIA-Unaffiliated.

"I think the new code means nothing whatever, because even now salesmen are in the territory still forcing shorts and newsreels, still using coercion and offering exhibitors one deal if they want the 20 percent cancellation and another deal if they will not insist on the 20 percent cancellation." ARKANSAS-MPTOA.

"I am in favor of drastic laws enacted by the United States Congress for permanent relief for independent exhibitors." SOUTH CAROLINA-MPTOA.

"I am more interested in eliminating 20 percent of any one contract than any of the other parts of the various points." MISSISSIPPI-MPTOA.

"The industry should and can solve its own problems without taking recourse to the Courts, but as yet, the small independent exhibitor seems to be getting the worst of it." ILLINOIS-Unaffiliated.

UGLY RUMORS

"Ugly rumors are already circulating that major distributors are offering exhibitors short subjects and newsreel first, and if the exhibitor refuses to buy these, the distributor is 'not interested' in selling features." OHIO-Allied.

"The small town exhibitor should have the opportunity of buying more companies in smaller blocks. One can get a decent turnout on the good pictures, but a two-change theatre has trouble getting enough good pictures without overbuying. Consequently people get to looking at the Friday and Saturday pictures as something we want to get rid of, which is largely the truth." NEBRASKA-Unaffiliated.

"I believe if men would sit down sincerely and honestly, they could work out their problems, providing they would see the other man's point of view in a fair and impartial way." NEBRASKA-Unaffiliated.

(Continued on Page 22)
EXHIBITORS ACCEPT CODE
AS ONLY ‘PARTIAL SOLUTION’
(Continued from Page 21)

"I think a continuation of the present policies of the major distributors will soon have the entire industry in such a mess that no number of ‘fair trade’ codes will help. It is just another case to prove that dictatorship will not work." CALIFORNIA-Unaffiliated.

"I devote little time in studying changes the majors might make from time to time. They have a little fellow like myself over a barrel all the time and I am not going to give an inch." LOUISIANA-Unaffiliated.

SHORT SUBJECTS
FROM PHILLY
By ‘Jaywalker’

There appears to be practically no selling of ‘39-‘40 product so far. Exhibitors are apathetic and the films are deterred by the slump in business and the apparent desire on the part of the film execs to know where they stand on the Code before they do much peddling. The independent theatremen, for the most part, are not interested in talking deals for next season until after the Allied Convention, from which they hope to glean some pointers on the trend of prices and the final form the Code will take.

Nababahd exhibitors continue to complain of poor business and they are not quite sure what to blame it on. First run Warner spots have been rescued in recent weeks by an unusually strong array of pictures, but even in those spots most of the gross is garnered on the weekends, with weekday audiences frivolously sparse . . .

Biggest local surprise of the week was the sensational biz done by "Wages of Sin", the MURRAY BEIER-MORT ENGLAND sexer, which is reported to have grossed close to $7,-500 at the Erlanger in very hot weather! The word is around and exhibs are beating a path to Preferred’s doors with their dates . . . The RAY O’ROURKE Testimonial Dinner at the St. James next Wednesday (14th) will be attended by close to 150 film and theatre men.

AL BLOFSON has done aajan job on the arrangements. Unfortunately, a number of men who wanted to attend will be in Minneapolis at the Allied confab at the time . . .

FRANK McNAMRE returns from a fortnight’s vacation on Monday . . . Matrimonial rumors again name bachelor DAVE BARRIST! . . . A large contingent from the local branch left last Sunday to attend the Paramount sales convention in Hollywood. Manager EARLE SWEIGERT, ULRIK SMITH, HERMAN RUBIN, RALPH GARMAN, GEORGE BEATTIE, JACK HOLMAN and WILLIAM SHARPE were in the party . . . They are due back at their desks on the 17th . . . An open-air theatre at Caln, near Coatesville, is being readied . . . GEORGE FISHMAN did an outstanding job on the publicity for "Wages of Sin", his sack copy and ballyhoo having much to do with the pic’s click . . . JAY EMANUEL sails for South America on the 16th . . . The Tropic plans to remain open all summer . . . ISADORE BAROWSKY takes over the New Jewel on August 1st. He will close the house for renovations and reopen Labor Day . . . The Stanley was closed for two days last week to replace the troublesome old air-conditioning system which has been worrying manager AL REY for two years . . . The Indiantown Gap Army Camp opens its theatre for the summer next week . . .

The National Guard Camp at Bethany Beach also opening for summer shows . . .

The new Little Theatre, New Hope, will go into pictures in the fall. Has been used exclusively for plays in the past. O’ROURKE and BILL CLARK, OSCAR NEUFELD, ELI OROWITZ, CHARLES GOLDFINE and SID STANLEY are on committee handling Wamen’s Medical College Carnival, June 10th . . . RAY SILVERSTEIN, ex-exhibit who operated the Broad, Saucertown, amazed all his friends by qualifying for the National Open Golf Tournament. Quite a few of his film and theatre pals went out to follow him during the first round played Thursday. The pressure of competing in his first important play apparently wrought havoc with Ray’s game, because he took a poor 45-40 for a total of 85 . . . DAVE DIETZ is in town with the Baer-Nova Fight pic . . . Another move was made last week by South Philly indies to stop or limit dish giveaways.

All were in agreement except one exhib, who formerly opposed dishes strongly, but now says that since the downtown houses have adopted giveaways he is not inclined to give them up. Another attempt will probably be made to induce all theatremen in the section to use dishes no more than two days per week.
DAUGHTERS COURAGEOUS... Warner Brothers originally called this "Family Reunion", because it marked the reunion of the "Four Daughters" family. The story is not a direct sequel, although most of the characters are the same who appeared in that previous WB success. This time we have Fay Bainter as the mother of the four daughters, who was deserted by her husband, Claude Rains, after their last child was born. He returns and captivates the children with his rare charm and personality on the eve of Fay's planned marriage to Donald Crisp. When Rains asks her to remarry him, it is all she can do to send him away, realizing he represents only insecurity and irresponsibility. He takes with him John Garfield, a kindred spirit, who had captured the fancy of daughter Priscilla Lane. The other daughters are Gale Page, Lola Lane, Rosemary Lane, Jeffrey Lynn, May Robson, Dick Faran and Frank McHugh complete the cast.

GOOD GIRLS GO TO PARIS... Joan Blondell thought only slick gals, those who know how to pull a bit of deft blackmail on a rich man's son, go to Paris. But college professor Melvyn Douglas assures her that good girls go to Paris, too. Joan doubts it, but when she tries blackmail, she discovers a conscience that won't allow it. Eventually, she has three wealthy men begging her hand, but she takes the professor who showed her the right path—and he takes her to Paris on their honeymoon. Walter Connolly, Alan Curtis and Joan Perry are in the cast of this Columbia picture.
ADVENTURE--
FROM THE POWER-PACKED PEN
OF AMERICA'S MASTER OF ACTION

ROMANCE--
SET AGAINST THE GLORIOUS
BACKGROUND OF THE
TAMELESS NORTH!

MONOGRAM
PICTURES
presents

JACK LONDON'S
"WOLF CALL"
WITH
JOHN CARROLL - MOVITA
PETER GEORGE LYNN - POLLY ANN YOUNG
Produced by PAUL MALVERN

Directed by
GEORGE WAGGNER
Screenplay by
JOSEPH WEST
At the outset of the negotiations to formulate a code of fair trade practices for the film industry some months ago, we advised the major distributors that no plan had a chance of bringing peace and harmony to the industry if it failed to satisfy Allied. That is still true and anyone who pretends it is not merely makes himself look like an ostrich. When he finally does pull his head out of the sand, the same basic issues, the same friction, the same complaints of thousands of independent exhibitors will be right in his face.

The average independent doesn't care a hoot in hell what satisfies Ed Kuykendall or Harry Brandt. Those men do not speak the same language as the thousands of theatremen who are convinced that the ills which afflict this industry cannot be cured by a haircut and shave. Anyone in position to eke out the honest opinions of the timid rank and file independent knows that he approves of Allied's contention that cleaning up the face will not cure the body.

So, when William F. Rodgers strode in anger to the dais at the Allied Convention and declared that the majors' proposed code was "withdrawn" from Allied and that no further negotiations would be carried on with that organization, because it had rejected the code, we must assume that the usually level-headed Metro executive had merely allowed himself to be carried away by the heat of passion. For, if Mr. Rodgers meant what he said, he, himself, closed the door on all hope of ever attaining harmony and fair play in the industry.

Rodgers charged that he had been personally affronted by the report of Allied's Negotiating Committee (which appears elsewhere in this issue), yet all that report does is recite, item by item, fact by fact, the reasons for the rejection of the code.

On the other hand, speaking of insults, contemplate what abuse Allied's leaders, especially Abram F. Myers, are constantly subjected to by spokesmen for the majors and often by certain sections of the trade press, which seems almost gluttonous in its desire to print anything damaging to Allied. "Professional agitators" has long been a favorite term of those who like to toss bricks at the independents' leaders — and Mr. Rodgers used it himself in his opening address at the convention. Much as the film man may resent an insult, so much might the exhibitor. There is no exclusive license for personal feelings.

But, this pique on one part or another has nothing to do with the fundamental issue as stake. A start and an effort was made to correct some of the faults in our industry formula. We honestly believe that there was real sincerity on the part of Allied's negotiators and on the part of the men representing the distributors. The Allied men with whom we discussed the negotiations from time to time spoke glowingly of the frankness and seeming eagerness of Messrs Rodgers, Montague and Sears to work out the problems. We know, definitely, that in the early weeks of the negotiations the allied group was most enthusiastic and hopeful.

What happened later to destroy that confidence we do not know. Perhaps Al Steffes was right when he charged the film company lawyers with destroying the original intentions of the negotiators with their legal rigmarole, so that exhibitors would seem to be getting concessions without actually getting them. Regardless of what specifically took place in the home offices, Allied claims that the hands of the men with whom they were dealing directly were apparently tied and the code they finally were handed was not the code they discussed.

The fact that the majors drew up a code did not imply that the exhibitors are compelled to accept it. If Allied saw fit to reject it, it was merely exercising its right. It may be recalled that we printed an analysis of the original code draft several months ago and called it "a step forward," although we pointed out that it was not cure. We thought exhibitors should accept it. Yet, when we later conducted an impartial and nation-wide poll of exhibitors, we found that while most of those voting said the code, as written, offered some relief, it was already being circumvented by film salesmen — and the MAJORITY voted to reject the code! Members of the M.P.T.O.A., of unaffiliated regional organizations, exhibitors who did not belong to any group, as well as Allied members, voted in that poll.

Allied's refusal to accept the pact that was offered must be answered by the distributors, but it cannot be answered by hurling savage abuse at Abram Myers and the other Allied leaders. This problem must be worked out between Allied and the men of authority in the film ranks.

Won't Bill Rodgers or some other man of good will step forward and pick up the slender thread that might still bind the broken branches into a harmonious and prosperous industry?
WHAT DOES CODE MEAN ON CANCELLATION?

EXCLUSIVE WORD-BY-WORD RECORD OF DISPUTE BETWEEN ALLIED LEADERS AND FILM EXECUTIVE

The right of the distributors to demand increased rentals to compensate them for pictures cancelled under the exclusion privilege in the proposed Code was the subject of the most exciting debate during the Allied Convention in Minneapolis. The participants were Al Steffes and Nate Yamin's of Allied, and Gradwell Sears, general sales manager of Warner Bros.

FILM BULLETIN obtained a verbatim transcript from the recent Allied trade convention proceedings and exclusively presents the highlights of the verbal fracas.

Steffes, leader of Allied of the Northwest, in fiery mood, tossed the first bombshell by charging that the film attorneys had so distorted the original intent of the Code that he could no longer understand it.

STEFFES (addressing William F. Rodgers, chairman of the majors' Code Committee): "Now, the question as to whether or not we believe you are sincere. Honestly and candidly, I know that you three gentlemen (Rodgers, Sears and A. Montague) are sincere in your efforts, but I don't believe that there has been any sincerity evidenced in the entire document that was handed us yesterday morning.

You, yourself, and Mr. Rodgers, that the attorneys wouldn't allow you to do this, wouldn't allow you to do that. Grad said that it was a mighty hard thing for you three men representing the producers and distributors to agree to various things and satisfy the attorneys of seven or eight companies. That is what the matter with the motion picture business today, it's too god-darned legalistic! (Applause)

We're talking here today about a motion picture code. I wonder what code. I, too, worked on that committee and everytime you worked nights, so I had to call Mr. Rodgers and Mr. Steffes and the rest of the boys also worked nights. We left New York and reconvened in Chicago and there was a document—there was a dispute as to whether we agreed or not, and the word was a document handed to each and every man there. I speaking for myself, thought that was the code of fair trade practices under which this industry was going to live in the future.

"On last Wednesday or Thursday, one of the trade papers carried a four page copy of a code which someone said was the code that was going to be used. And behold, the day before this convention opened, I was advised that that wasn't the code—that there was a new one forthcoming. The new one, I believe, was handed to me sometime yesterday morning. I read the preamble and two paragraphs, then threw it away, because I was not intelligent enough to discuss something that I knew nothing about. And, gentlemen, that is NOT the code I worked on in New York or in Chicago.

CHARGES CHISING ALREADY

Taking up Rodgers declaration that there would be no chiseling on the part of the distributors in administering the code, Steffes fired again.

STEFFES: "Now you talk about chiseling. I know that these men (exhibitors) to my right and to my left, if they had the intestinal fortitude, would be up here to beat me to this niche, but they are a little trump. You say that after this code is put into effect, there will be no chiseling. Gentlemen, you're wrong. The chiseling has already started. There are managers sitting right in this room from the Minneapolis territory who have told me not one, but two, or more exhibitors that if you men expect your 20 per cent cancellation we must raise your film rental this year an equal amount. If that isn't chiseling, I don't understand the meaning of chiseling.

"You have managers who are working for major companies sitting in this room, who have told me, not one, but eight— that I know of— theatre owners. If you want to buy our features you are going to buy our shorts and you don't give a devil what New York says to you. They have given me a definite quota to hit for this territory and I'm going to hit it!

"Now, Bill (Rodgers), you question why some of the Allied leaders or you men are so intrenched against a certain word or group of words in a code for this industry. If you were out in the field as we are and had theatre owners coming to you daily, telling what your men in the field are doing, you would realize why we're fighting to save the code. The code has been properly crossed and the code is dotted.

"I said a year ago last February that I'm ashamed that I'm not connected with an industry big enough to regulate itself. I still say that. I don't think, Bill, that we've gone very far in the last year, with all our work and all our sincere efforts, because I think the attorneys have torn down overnight all of the things that we, in a constructive way, tried to put into this industry.

"Just paragraph on page 75, get 20 per cent cancellation.

Your salesman says: 'You paid $3,000 last year; you're rental is $5,000 this year. Take your 20 per cent cancellation and we still get $5,000.'

SEARS DEFENDS POLICY

Sears took the floor and made the point that the purpose of the cancellation privilege, as he understood it, was for greater selectivity for the exhibitor. It was not intended to be a cancellation for money he said.

Steffes replied that it was his understanding that the purpose was two-fold: greater selectivity and to give exhibitors an opportunity to buy from more companies.

SEARS: "But the problem you present is one of cancellation as to money on the contract. I've never understood it that way.

In other words, if a salesman got $3,000 last year and he wants $5,000 or $4,000 this year, that, in the final analysis is money. What has that got to do with the cancellation?

STEFFES: "Mr. Sears, that's all right if he wants to ask $5,000 for his film, but when he says to the theatre owner, 'you expect your 20 per cent cancellation, don't you!' . . . Yes, I do . . . Then we've got to charge you $5,000, so if you cancel 20 per cent, we still get $5,000 out of you.'

SEARS: "That's right. What's wrong with that?"

STEFFES: "Well, Grad, let's quit kidding ourselves. We don't need any cancellations. Any exhibitor can pay for the films that we're cancelling. Is there anything in the present contract that prevents an exhibitor from paying for any pictures and not play them, if he buys them on a flat rental?"

SEARS: "Well then, why do we want to sit here and argue about a cancellation privilege unless we want some credit for those pictures we caused, so we can use that money and give it to Ray Johnson or someone else for some other pictures we may need. If we're still got to pay you for these pictures we buy, let's forget the cancellation and say there is none.

YAMIN'S QUESTIONS SEARS

Nate Yamin, former president of National Allied, asked Sears if it was ever his impression that the cancellation clause would cost his company any money. The Warner executive answered, "Never anywhere along the line!"

YAMIN'S: "I'm going to ask you this so that there cannot be any possible misinterpretation on the part of any man who ever reads the cancellation clause. Wouldn't it have been simpler to have said Exclusion Clause: Exhibitors shall have to give 20 per cent of his products, provided he pays for it. That makes it what you want it. Is it your intention, as you are using this to us, why not give us a 100 per cent cancellation clause. You do not lose in any way, because you get your money." (Applause)

SEARS: "That's a dispute about that. We are on all fours that you have the right to negotiate a contract for as much money as you can get the exhibitor to pay. But, once having negotiated that contract, the exhibitor wants to know what his rights are. He wants to reject a picture, and your explanation of it is simply this: The exhibitor pays for the picture he eliminates, and if he exercises his right of selectivity by going to someone else, he now pays for another picture.

SEARS: "No, that is not what I said. The exhibitor does not pay for the pictures he eliminates. The elimination is free and clear.

YAMIN'S: "Wait a minute, you justified a minute ago that if a salesman went to an exhibitor and his contract for pictures last year was for $3,000, you justified his charging $3,500 because the man was going to eliminate 20 per cent. You said, 'What's wrong with that? It's all right . . . He now gets selectivity.' That was your decision.

SEARS: "And I repeat, $3,000 or $3,500."

YAMIN'S: "Is okay?"

SEARS: "If it's a fair contract. . . .

YAMIN'S: "Now, listen, let's not take the question, Grad. Let's stick to the point. If you made a mistake, admit it and take back your statement."

SEARS: "That is the statement I made and I still stand behind that statement."

YAMIN'S: "Wait a moment, Grad. I understand that everything you say and that I say is being recorded . . .

SEARS: "That's all right with me!"
WHO IS THIS MAN BRANDT?

Some men are normally ambitious and that is a virtue. Others are inordinately covetous and that is a curse.

To the latter category falls Harry Brandt, president of the I. T. O. A. of New York, the man who is fairly ablaze with desire to mount a white horse and lead the exhibitors of America. He isn’t very specific about where he would lead them, but of his ambition to be a national organization kingpin there can no doubt.

When Allied in convention at Minneapolis rejected the major distributors’ preferred Code, Brandt must have smacked his lips, rubbed his hands in glee and imagined himself already “in”. This was his opportunity, he was sure, for he promptly rushed into the trade press with the statement that his own I. T. O. A. stands ready and willing (if not actually eager!) to take charge of the exhibitors’ destiny. Mind you, this was entirely gratuitous of the good Mr. Brandt. Nobody even asked him, but being a man of noble soul and high purpose, he saw his duty and did it!

Giving credit where credit is due, we must say that the ambitious New Yorker has done a good job of exhibitor organization—at least for himself. One doesn’t hear much from other exhibitors in his home town about what he has done for them. But, on Harry Brandt’s personal interests Lady Luck has showered luxurious smiles since he has been leader of the I. T. O. A.

We’re not quite certain of the actual statistics and dates, and there is no malicious intent in any discrepancies, of course, but we understand that back around 1932 or so, Brandt had some four or five theatres under his personal wing. He worked his way into the N. R. A. Code proceedings, purporting to have cast his lot with Allied, and then, some men say, he pulled a fast one and deserted the independent cause. At that time, too, he had the leader bug, since he offered to join Allied provided he was given certain key positions in the national organization. Rejected, he has since become an outstanding sniper against allied. Apparently the good man was offended.

It might not be amiss at this time, in view of Brandt’s very vocal opposition recently to the Neely Bill, to recall what he thought of block booking in 1934 and what miraculous change in his opinion has been wrought in these more affluent years of late. The Brandt of 1934 has this to say: “It (block booking) came about this way: If a company would make a good picture and a bad picture, before they would sell you the good picture they insisted that you also take the bad picture. When companies were not making very many pictures, the exhibitor in his desire to get the good picture would find ways and means of overcoming the bad picture. The evil grew and, instead of it being one picture against one picture, it has reached the stage where concerns like the Big Eight are selling from 40 to 60 pictures. And these pictures are sold to the exhibitor without any possibility of his knowing what he is buying, outside of the fact that a rough resume is drawn up by the sales department of the distributing organization and you are told that you are going to get such and such 60 pictures—and if you do not get them, you just do not get them.” So much for his 1934 opinion.

But, the current Mr. Brandt, the fellow who has, buy buying, pooling and booking, built himself a neat personal empire of some 70 theatres, doesn’t speak so boldly any more on delicate subjects like block booking. This Brandt says: “It is my opinion that there are not ten exhibitors in the United States who are interested in block booking!” Which offers rather startling testimony that he is strictly a New Yorker and should confine himself to his bailiwick. He sounds ridiculous when he strays beyond its borders on industry issues.

We remember Harry Brandt vividly, too, for the noble part he played in the famed Paramount “strike” two years ago. When thousands of independent exhibitors throughout the country were engaged in a concerted effort to force that distributor to rescind its plan to “hold back” a group of its best pictures for the following season’s program, this would-be crusader for exhibitor rights burst forth with a statement praising the film company. Had we been Paramount, believe us, we would have been most grateful!

Right now, in addition to peddling his Neely Bill antipathy, Brandt is selling his approval of the Code. One almost believes, to hear him talk, that he has joined the Hays office as ambassador-of-good-will for the pact.

In his statement to the press last week, the I. T. O. A. chief stated that Allied’s announced open forum for discussion of the Code at the convention “was no open forum at all”. Now, that remark required amazing gall, since Brandt himself was given unlimited time by Allied to stand up before its members and unburden himself of his opinions about anything and everything. And, not satisfied with the courtesy of the invitation to him, his counsel, Milton Weissman, expounded his personal views about the code, for his own edification and to the discomfort of his listeners, who were made almost an hour late for dinner. And the ungrateful Brandt says it was “no open forum”!!

Personally, Harry Brandt seems to be a pleasant enough chap. For that reason (otherwise we would be tempted to let him go right ahead for the fun of it) we urge him not to let his ambition wear him out and fray his amiable demeanor. The record books show too much against him to make him an acceptable candidate for independent leadership honor, so why should he get so het up about the idea.

FILM BULLETIN, an Independent Motion Picture Trade Paper published every other Saturday by Film Bulletin Company, Mo Wax, Editor and Publisher. NEW YORK OFFICE: 117 West 48th Street; LONE'S 3-5916. Harry N. Blair, Advertising Manager; Frank Leyendecker, Staff Representative, PUBLICATION-DISTRIBUTION OFFICES: 1220 Vine Street, Philadelphia, Pennsylvania; HITENHOUSE 7151, M. R. Harbort, Business Manager, WEST COAST OFFICE: 1919 North Taft Avenue, Hollywood, California; GRANITE 1401; David J. Hanna, West Coast Editor, BOSTON OFFICE: 14 Falmouth Street; Bert Ratchay.

WASHINGTON, D. C. OFFICE: Bond Building, Milton F. Lauch.

Subscription rates: ONE YEAR, $3.00 in the United States; Canada $4.00; Europe $3.00. TWO YEAR, $5.00 in the United States; Canada $7.50; Europe $9.00.
'MAN ABOUT TOWN' SMART MUSICAL FOR SOCK GROSSES

Rates • • • + generally

Paramount

Hollywood Preview

82 Minutes


Directed by Mark Sandrich

This is Hollywood’s best musical comedy in many months, and Paramount’s best in years. It is bright, fast moving, amusing, with clever dialogue, good situations and a generous share of excellent musical interludes - all neatly tailored to the boxoffice. Jack Benny, Rochester, Bunny Barnes, the Merrell Abbott Dancers, Matty Malneck’s Orchestra and the Pina Troupe form a well-nigh perfect cast of revue entertainers. They will delight audiences in every situation. Word-of-mouth comment will be extremely favorable and will send MAN ABOUT TOWN rolling along to big grosses.

The story has Jack Benny as a musical comedy producer presenting a show in London. To win Dorothy Lamour, one of the stars of the show, Benny strives for a reputation as a “lady lover”. He becomes involved with Bunny Barnes and Isabel Jeans, wives of inattentive business men who see in Benny a man capable of rousing their husbands’ jealousy. The ensuing complications worry Benny, but provide much merriment for the spectator.

Benny is in rare form. This is the first picture in which his radio personality has registered with fidelity. Running the comic a close second, Eddie “Rochester” Anderson clicks sensational in a meaty role, which includes some expert comedy hoofing by the negro entertainer. Bunny Barnes and Isabel Jeans deliver sterling performances. Edward Arnold and Monty Woolley are convincing as the husbands. Dorothy Lamour sings two numbers agreeably, but she makes no vivid impression in the midst of such genial laugh makers. Particular attention must be focused on the Merrell Abbott Girls who bring arcanic dancing to the screen in its first satisfactory presentation. Dance director Le Roy Prinz and cameraman Ted Tetzlaff deserve credit for the effectiveness of their numbers.

Direction by Mark Sandrich is tops. The romantic mix-up is done in a Continental manner, which mixes most agreeably with the broader aspects of the comedy. Not overly lavish, Arthur Hornblow’s production suggest elegance and good taste.

AD TIPS: Sell this as Benny’s greatest musical comedy. Feature the others in the cast.

HANNA (Hollywood)

'SUSANNAH OF THE MOUNTIES’ WEAK TEMPLE VEICLE

Rates • • for family audiences only

20th Century-Fox

78 Minutes

Shirley Temple, Randolph Scott, Margaret Lockwood, Martin Good Rider, D. Farrell Mac Donald, Maurice Moskowitz, Victor Jory, Marion Olsen, Lester Matthews, Jack Ludden, Leyland Hodgson.

Directed by William Seiter

A decided disappointment from an entertaining standpoint, SUSANNAH is Shirley Temple’s weakest vehicle in some time. While it may please the youngsters and avid Temple fans, general audiences are certain to label it dull film fare. The talented little star, who is fast losing her childish ways, is also developing into a clever actress and, with suitable story material, might easily maintain a high box office rating. This is ordinary juvenile fare, however, which even fails to utilize Shirley’s undoubted ability to sing or dance. The romantic interest is rapidly presented and the action sequences will fail to thrill adults.

As the sole survivor of an Indian massacre in Northwest Canada, Shirley is befriended by Mounted Patrolmen Randolph Scott and other members of an ootying post along the path of the Canadian Pacific Railroad. The Blackfeet Indians, naturally hostile to the iron horse, are kept on friendly terms until the Mounted until the railroad men threaten to bring army men to the territory to keep order. The Chief is willing to listen to reason, however, and leaves his young son with the Mounted until a treaty can be prepared. Shirley and the Indian brave sign a treaty of their own and when the Indians suddenly attack the railroad construction and the Mounties post she rides off to the Indian camp and pleads for Scott’s life as he is about to be burned at the stake. The Indian war sequences have movement and color, despite the fact that Victor Jory fails to give a convincing portrayal of the trouble-making red man.

High spots of the picture are Shirley’s scenes with Martin Good Rider, a real Indian boy, who assumes a stoical attitude toward her advances and forces her to accept a squaw’s duties. J. Farrell MacDonald also contributes some typical Irish comedy. In her American screen debut, Margaret Lockwood looks charming and makes the most of scant opportunities.

AD TIPS: Concentrate your campaign on Temple and play up the Indian-Mountie background in lobby displays.

LEYENDECKER

'TUMBLEWEEDS’ WM. S. HART REISSUE GOOD NOVELTY

Rates • • as added feature for action houses

Astor Pictures

(Release, originally released by United Artists in 1925)

96 Minutes


Directed by King Baggot

Dressed up in sepia tint, with musical accompaniment, some clever editing and with a prologue in which the star, “Two-gun Bill” Hart speaks in overly dramatic voice anent this, “his greatest epic” TUMBLEWEEDS emerges as an interesting museum piece which should prove good material for dual bills in action houses. It is still a good western, despite its technical deficiencies as compared to present day standards. It is a novelty that should attract attention and, if properly exploited, boost the receipts wherever westerns are accepted. The photography has held up well thru the years and the action is fast. Acting has been refined considerably in the past fifteen years, yet it is only on occasions that the villains in TUMBLEWEEDS become too violent in their expressions.

...AD TIPS: Plug Hart as the most famous of all cowboy stars. Encourage comparison between the westerns of 15 years ago and today’s.

PIX
WHY ALLIED REJECTED THE CODE!

REPORT OF NEGOTIATING COMMITTEE

June 15, 1939

The Board of Directors of Allied States Association on June 13 unanimously approved the informal report of the Negotiating Committee recommending rejection of the proposed Trade-Practive Code and Rules of Arbitration and directed the Committee to prepare a detailed statement of reasons which would serve as the basis of a recommendation by the Board of Directors to the Twelfth Annual Convention of the Association now being held. This report is submitted to the Board in compliance with its direction.

The grounds on which the Committee recommended rejection of the proposals were: (1) They do not provide an effective remedy for the major abuses of which Allied States Association has complained and for the correction of which it has waged a long, aggressive and increasingly successful campaign; (2) the proposals as drafted and submitted by the distributors do not fully and accurately reflect the substance of the negotiations and representations made by the distributors in the course thereof; (3) representations from many sections of the country show convincingly if not, indeed conclusively, that the distributors already are taking steps to circumvent and nullify the moderate concessions offered; and (4) acceptance of the proposals, particularly in view of the precedents thereto, would lend to the distributors seeking further relief from oppressive and monopolistic trade practices, would hinder the Government in the prosecution of pending actions under the antitrust laws and would supply the distributors with additional ammunition with which to combat the Neely Bill and other remedial legislation.

These points will be discussed in the order in which they have been enumerated.

1. THE PROPOSALS DO NOT AFFORD AN EFFECTIVE REMEDY FOR MAJOR ABUSES. These major abuses were enumerated in a memorandum presented by the Negotiating Committee to the Distributors' Committee on October 27, 1938, and are as follows: (a) Compulsory block booking and blind selling; (b) ownership and operation of theatres by the producer-distributors; (v) forcing of shorts, newsreels and trailers; (d) designated playdates; (e) unreasonable clearance; (f) selling away from an established customer; (g) the "right to buy"; (h) overbuying; (i) lack of availability of prints; (j) coercion in the selling of pictures.

The distributors' proposals carried out in good faith would mitigate the evils of compulsory block booking by granting a graduated cancellation privilege based on the average film rentals paid. They would not abolish compulsory block booking: on the contrary, they would perpetuate it by requiring that an exhibitor, in order to secure the right to cancel, must contract for all of the feature pictures offered him at one time.

The proposals provide no remedy whatever for blind selling, the distributors having rejected all suggestions by your Committee for the identification of pictures in the contracts and for the allowance of an enlarged cancellation privilege for unidentified pictures.

The terms and conditions upon which a limited cancellation privilege is offered are calculated to permit of circumvention and evasion and, as we shall later point out, the indications are that the distributors are preparing to make use of the obvious loopholes in the proposals.

The distributors made it plain at the outset that they were not willing to discuss the question of the divestiture and, consequent ly, the proposals contain no provision in reference thereto.

The provision relating to the forcing of shorts, newseels and trailers contains conditions and limitations which greatly impair the effectiveness thereof and which would enable the distributors to deprive an exhibitor of the right to arbitrate disputes arising thereunder by simply refusing to accept his application.

The provision against designated playdates on flat rentals and guarantees as against percentage is utterly hollow and the provision for arbitrating the suitability of a particular percentage picture for particular time covers only the doubtful privilege of relGiving the exhibitor of that picture in order that the distributor may designate another in its place. The provision offers no relief from the increasing abuse of monopolizing all of the exhibitors' preferred time, representing sometimes as much as 89% of their total weekly revenue, with high percentage pictures.

 Provision is made for arbitrating clearance but this has been marred by the insistence of the distributors - contrary to assurances given your Negotiating Committee - that they shall have the right to designate one member of the board of arbitrators. It is a case where the dispute is between an affiliated theatre and an independent theatre, this participation by the distributors would throw the board out of balance.

Selling away from an established customer is made arbitrable but the many conditions attached to the provision make it easy of evasion and value only in case the distributor acts in utmost good faith. The same is true of the provisions of the board of arbitrators. The same is true of the provision of the board of arbitrators.

The "right to buy" as contended for by Allied and as sought by the Government in the pending suit against the Griffith Circuit and others, is not mentioned in the proposals.

Overbuying is arbitrable so far as the number of pictures is concerned, no authority is given the board to apportion the product on the basis of quality, thus guaranteeing the offending exhibitor his choice of the better features and leaving for the complainant nothing but cut.

Lack of availability of prints is not provided for. Arbitration of contract disputes would not be helpful on this as the distributors have so carefully protected themselves in their contracts against demands for prints.

The provision relating to coercion in the selling of pictures contains terms and conditions similar to those included in the provision with respect to the forcing of short subjects which greatly impair its usefulness.

2. THE PROPOSALS AS DRAFTED DO NOT CONFORM TO REPRESENTATIONS MADE DURING NEGOTIATIONS. In Chicago, in November 1938, after the distributors had outlined to your Committee the nature and extent of the concessions they were willing to grant, they announced that they would undertake the task of reducing the same to writing as they wanted the proposals to be stated in simple, understandable language without the complications characteristic of lawyers' productions. The following are some of the instances in which the proposals as thus drafted materially depart from the representations made during the negotiations. (The following references are to the draft dated June 15, 1939.)

Preamble, never discussed, appeared for the first time in the March 30 draft. The significance of this innovation, and its probable effect on the efforts of exhibitors to secure additional relief, will be discussed later in this report.

Page 3, subparagraph (g), providing that cancellations not exercised in top brackets shall be relegated to the lowest bracket. This was never mentioned in the negotiations and appeared for the first time in the draft submitted to us on January 16.

Page 5, III, "Public demand for exceptional pictures". Nullifying conditions appeared for the first time in the March 30 draft of proposals.

Page 5, III, second paragraph. Entirely new limiting clause, never discussed with your Committee and appearing for the first time in the March 30 draft.


Page 9, VII, second paragraph. Was not discussed with your Committee, appeared for the first time in the March 30 draft and, as above pointed out, materially affects the effectiveness of the provision against the forcing of shorts.

Page 11, XLI, second paragraph. New, nullifying and not discussed.

Page 12, (iii), clause imposing greater burden of proof on complaining exhibitor than is imposed on complaining distributor was never discussed with your Committee.

Page 12, (2). Clearance. Clause recognizing propriety of clearance, whether legally or illegally imposed, was included without consultation, is new and extremely dangerous.

(Continued on Page 50)
'INSIDE INFORMATION' FORMULA COPS-AND-ROBBERS YARN

Rates • • for action spots

Universal
61 Minutes
Dick Foran, June Lang, Harry Carey, Mary Carlisle, Addison Richards, Joseph Sawyer, Grant Richards, Selma Jackson, Frederick Burton, Paul McVey.

Directed by Charles Lamont

The Universal programmer will just get by on naborhood drolls and in the action spots. Apparently little time, effort or imagination was expended on this programmer and, as a result, it never moves out of a routine groove. Given a typical pulp magazine plot, Director Lamont did nothing to endow it with any real thrills during its hour-long unreeling. The players are competent enough, Harry Carey, in particular, doing much to add conviction to the picture's most effective character.

The story's major conflict is between Carey, advocate of the old-time strong-arm police methods, and Dick Foran, a rookie cop trained to use scientific means to capture criminals. Foran antagonizes Carey soon after he is assigned to the precinct presided over by this veteran. A series of unsolved jewel robberies have put Carey on the spot with his superiors, but he refuses to treat Foran's clues seriously and the rookie is even expendable. As a plainclothes man, Foran finds new evidence linking a supposedly reputable jeweler with the robberies and he finally proves to Carey that modern methods are better for solving crimes.

A few chases and a killing or two provide a modicum of excitement. June Lang, as the captain's sympathetic niece, is the love interest, but Mary Carlisle, as a two-timing member of the jewel gang, has the more interesting role.

LEYENDECKER

'DAUGHTERS COURAGEOUS' TOPS 'FOUR DAUGHTERS'

Rates • • • + generally

Warners
100 Minutes
John Garfield, Priscilla Lane, Rosemary Lane, Lola Lane, Gale Page, Claude Rains, Jeffrey Lynn, Fay Bainter, Donald Crisp, May Robson, Frank McHugh, Dick Foran, George Humbert, Berton Churchill.

Directed by Michael Curtiz

Comparisons between DAUGHTERS COURAGEOUS and "Four Daughters" are inevitable. If anything, this second Warner production is superior. Although it lacks the pathos of last season's hit, the picture benefits by a sounder, convincing and refreshingly unusual story beautifully rounded out by dialogue and situations of great sympathy and warmth. Claude Rains, John Garfield and scenarists Julius G and Phillip Epstein are responsible for the most captivating features of the film. Faced with the task of characterizing and writing two decidedly unconventional characters whose desire for individualism is borne of the flimsiness of excuses, these men have done an extremely able job, really a perfect one. The slightest false move either in the dialogue or in the performances could easily have ruined the poetic beauty of the story. Happily, it has not been marred. The success of "Four Daughters", coupled with the critical acclaim and favorable word-of-mouth advertising DAUGHTERS COURAGEOUS will receive, assure it of top returns in every type of theatre, except the strictly action spots.

Fay Bainter, mother of four grown daughters, is about to marry Donald Crisp, solid and respectable business man, when her ex-husband, Claude Rains, who had deserted her 20 years earlier, reappears. He brings the charm and temper peculiar to the born adventurer. Despite their determination to "freeze him out", one by one the girls fall prey to their ingratiating father. The situation becomes tense when impulsive Priscilla determines to marry John Garfield, an exciting irresponsible like her father. Bainter convinces Rains that life will become better for the family if he is again included. Rains knows he must leave. He goes—but spares Priscilla disillusionment when he takes Garfield with him, the two of them to keep their "rendezvous with the universe".

Garfield's magnificent portrayal will increase his stature considerably. Rains is delightful. Fay Bainter etches a sympathetic character. Priscilla Lane, Rosemary and Lola with Gale Page are completely charming as the girls. Donald Crisp, May Robson, Frank McHugh, Dick Foran and Jeffrey Lynn render competent support.

Michael Curtiz tells his story skillfully with a keen sense of its human and heart warming qualities.

AD TIPS: Call this greater than "Four Daughters". Feature the same cast.

HANNA (Hollywood)

'LAWMLESS VALLEY' ACTIONAL O'BRIEN WESTERN

Rates • • • for action houses

EKO Radio
59 Minutes
George O'Brien, Kay Sutton, Walter Miller, Fred Kohler, Sr., Fred Kohler, Jn., Leo Kelly, George MacQuarrie, Earl Hodgins.

Directed by David Howard

This is a slam-bang western that moves with lightning speed from start to finish. Not only dyed-in-the-wool western fans but anyone who likes action will find this more than satisfying. George O'Brien is a two-fisted hero who has no equal in this type of picture. It should get good grosses in action and rural houses.

The yarn has O'Brien accused of staging a hold-up, during which his father, reputedly by his aide, is found dead. The villain of the piece is Fred Kohler, Sr., who controls the area in which the action is laid. He is trying to force Kay Sutton, his ward, to marry his son, Kohler, Jn. Of course O'Brien eventually wins out over fate and the villains, nabbing the gal.

The supporting cast is above par for westerns. Kay Sutton, formerly of the features, is a decorative and fairly competent heart interest. The late Fred Kohler, Sr., makes his villain quite hatefull, and son Fred is okay. The others are all good.

David Howard's direction is swell, the action moving very fast at all times.

BARTON
THE WASHINGTON SCENE

By FILM BULLETIN's Capitol Staff Correspondent

In an apparent effort to smooth the ruffled feathers of proponents of the Neely Bill and to spike the charge that it is involved in a scheme to whitewash the major film companies, the U.S. Department of Commerce is giving exhibitor organization leaders their day in court, so to speak.

You will recall that Secretary Harry Hopkins recently held a conference with leaders of the distributing companies and the tenor of the reports of that meeting was that the difficulties existing between the majors and independent exhibitors might be ironed out without the block booking legislation or the anti-trust suit. Senator Neely, the Department of Justice and Allied States Association all felt that the Commerce Department was attempting to pull the filmcos' chestnuts out of the fire.

To remove that oun, invitations were extended to Ed Kuykendall, president of the MPTOA, H. A. Cole, president of Allied, and Harry Brandt, president of the New York I. T. O. A. The invites were sent by Dr. Willard Thorp.

Kuykendall has already put in his first appearance. Cole is not expected to confer with the Commerce leaders until around July 6th while a date has not been set yet for Brandt. Original plan of the Commerce mogul was for Kuykendall and Cole to meet together but pressing business kept Col. Cole away.

The MPTOA presy met with Dr. Thorp, Ernest Tupper, Commerce statistician and Nathan D. Golden, chief of the Commerce Department Motion Picture Division. The meeting was behind closed doors and Kuykendall presented exhibitors' objections and opinions on the full trade situation including the new proposed code.

Following the meeting the MPTOA chief said he presented the exhibitors' views as represented by MPTOA. Conferences took up everything from the trade practice code to the moot Neely Bill, which certainly received no aid from Kuykendall. Neither Dr. Thorp or Tupper made any suggestions, Kuykendall said, as their main interest now is to gather views of all concerned before trying to formulate a program.

He will return to the Commerce Department around the end of June, it was learned, for another confab.

HOPKINS DENIES COLLUSION

Since the start of the Commerce motion picture confabs it has been freely and openly rumored that the ultimate purpose was to put the Neely Bill on ice until conclusion of the conferences some months hence. Observers insisted this was the strategy of the industry to defeat the block-booking bill by prolonging the conferences with the excuse that nothing should be done by Congress until the Commerce Department completes its study.

Evidently upset by these reports and in an effort to placate Senator Neely, Secretary Hopkins on June 20th sent the West Virginia Senator a letter categorically denying any such intentions.

The conferences were not intended to interfere with consideration of the Neely Bill by Congress, Hopkins wrote. Purpose of the study is to aid the motion picture industry toward improving existing relationships between producers, exhibitors and the public, he said.

"Congress, after the long months of consideration it has given to this subject, should not be influenced in its legislative program by the fact that we have so recently undertaken to give special attention to the problems of the motion picture industry," the secretary wrote Neely.

NEELY BILL DELAY

In spite of Hopkins' admonition the controversial motion picture measure has run into a formidable stone wall. Originally scheduled to come up this past week Neely found himself facing a minor, but continuous, stream of oratory on money matters which has tied up the Senate for the past week.

It may be another week now before the Senate takes up Neely's measure. Senator Tobey, a member of the sub-committee which held the hearings (although he was never present), forecast it would not be voted on until next week. Charlie Pettijohn, Hays Office General Counsel, in Washington for the firework's, agrees that the vote may be delayed for some time yet. Even Senator Neely admits "It won't be up for a few days - that's a cinch."

Reports are that the motion picture interests will demand a record vote in the Senate when the bill comes up. Why this demand is unexplained for it is extremely doubtful if the opposition can muster more than twenty votes.

Observers here still believe the Senate will pass the measure and send it to the House where its fate is dubious. The Edmiston companion measure is resting in the House committee gathering dust and there are no indications of any action.

If the House fails to act at this Congress of course, the Senate action is nullified and the whole matter must be reopened at the next Congress, unless the House takes it up at the second session of Congress beginning the first of next year. Industry interests are counting on Chairman Lea in the House to keep the measure smothered in dust.

JUSTICE TO MOVE AGAIN?

All has been quiet on the Department of Justice front, but faint rumblings are beginning to emerge.

Although Justice Department officials insist they know nothing about it, reports persistently continue that the Department will shortly institute anti-trust charges against the Schine interests and against an unnamed chain in Florida.

Officials here insist that if such a suit is planned it must be contemplated by Department Officials in New York State. Such procedure, they add, is highly unlikely. "We would be pretty apt to know about it if a suit was to be brought," it was remarked.

In spite of Justice Department protestations, don't be too surprised if such suits are announced shortly. It's an old habit of Government officials to deny future developments with a straight poker face when such developments are deemed not ready to break.
**'TARZAN FINDS A SON' JUNGLE HOKUM AT ITS BEST**
Rates: • • • in naborhoods and action spots

M-G-M
81 Minutes
John Naisstaller, Maureen O'Sullivan, John Sheffield, Henry Stephenson, Ian Hunter, Frieda Inescort, Henry Wilcoxon, Lorraine Bay, Morton Lowry,
Directed by Richard Thorpe

As delightfully unbelievable as the earlier Tarzan films, this newest Jungle King adventure will thrill the kiddies and amuse many of their elders. Story has a bit more plot and less animal action than the original "Tarzan of the Apes" but Junior's tricks provide many of the film's best moments. Should do above average in action houses and naborhood spots where family audiences predominate and in small towns.

Incredible or not, Edgar Rice Burroughs' Ape Man character had a tremendous fascination in book form. With Johnny Weissmuller displaying his athletic build and remarkable underwater feats as the screen Tarzan, M-G-M has successfully re-captured this fictional quality in films. Excellent shots of wild animal life have been cut into the picture to add realism.

It is a rather juvenile tale of a baby boy whose parents were killed when their plane crashed in Tarzan's domain. The Jungle King is leery of the boy at first, but when Jane takes him to her heart she slowly comes to regard himself as a father. "Boy," as Tarzan calls him, grows into a sturdy youngster who swings through the vines and dives under water with equal ease. The plot thickens when searching party arrives in Africa intent on establishing the fact of the boy's death. If he is not found, the legacy from his English grandfather would go to plotting relatives. Tarzan refuses to give him up, but Jane believes he should have his birthright and tricks her mate. When the returning party is captured by savages it is "Boy" who rides off and calls the elephants to the rescue and the film finds him left, happily, in his jungle home.

Weissmuller is the ideal Tarzan, but Maureen O'Sullivan seems too civilized to be content with her simple jungle existence. John Sheffield is a cute child who performs his athletic chores splendidly. Cheetah, the invaluable chimpanzee, and several other monkeys again provide many laughs with their absurd tricks. Photography is excellent.

AD TIPS: Dress up the lobby with jungle effects and stuffed animals to catch the eyes of the kids. Feature the boy angle.

LEYENDECKER

**'FIVE CAME BACK' SUSPENSE AND ACTION IN FINE DRAMA**
Rates: • • • • generally

Hollywood Preview

RKO
74 Minutes
Chester Morris, Lucille Ball, Wendy Barrie, John Carradine, Allen Jenkins, Joseph Calleia, C. Aubrey Smith, Kent Taylor, Patric Knowles, Elizabeth Risdon, Casey Johnson, Dick Hogan,
Directed by John Ford

Only the absence of an outstanding marque name will keep this engrossing RKO film from getting its worthy returns in the first runs. It is a fine job in every respect—story, direction, acting and production. Thpplot, fashioned in the Grand Hotel manner, creates several very sympathetic characters and maintains suspense thru their tribulations. There is plenty of excitement to satisfy the action fans. FIVE CAME BACK should build a substantial following in the subsequent runs of every type on the favorable word-of-mouth advertising it is bound to receive.

**'Mickey, the Kid' Very Poor**
Rates: •

Hollywood Preview

Republic
Bruce Cabot, Ralph Byrd, Zazu Pitts, Tommy Ryan, Jessie Ralph, Jane Forry, J. Farrell MacDonald, John Qualen, Robert Elliott, Scotty Beckett, James Flavin, Archie Twitchell,
Directed by Arthur Lubin

This is brutally weak! The opening shots make it look like an old silent picture with sound added. Basic story idea is not bad, but it is bogged down by hopeless dialogue and situations, plus poor direction and some very bad acting. This is hardly passable even for the grinds. The script writers and director should get docked for this one!

Bruce Cabot is a gangster, whose one redeeming trait is a devotion to his son, Tommy Ryan. Jessie Ralph, the boy's grandmother has turned her daughter, now dead, against Cabot and the gangster knows that if ever the boy goes back to Ralph, he will lose him to. In a moment of sincere love for the boy, after having killed a bank teller in a hold-up, Cabot makes Tommy run back to the small town where Jessie Ralph is a respected and well-loved citizen. The fight between the boy's loyalty and love for both his father and grandmother culminated in what might have been a good finish, when the father to escape from the police holds up a school bus during a raging blizzard. The boy's triumph over paternal devotion to the higher call of saving the lives of his school pal is a situation cleverly handled by young Tommy.

Zazu Pitts does a swell job with something not even worthy of being called a "part". Tommy Ryan shows real talent on the rare occasions when his lines are human. Bruce Cabot, Ralph Byrd and Jessie Ralph try hard with very bad material.

AD TIPS: Sell father-soin angle. Action houses should feature gangster elemen.

PENN (Hollywood)

(More Reviews on Page 10)
FRANKLY SPEAKING

By LEYENDECKER

WARNERS TAKE THE LEAD

The motion picture screen having proved itself a powerful factor in moulding public opinion, it is only natural that such individuals in the business should look upon it not merely as a means of entertainment but also as a medium of enlightenment. Such releases as "The River" and the majority of the March of Time issues have served to awaken the interest of the masses in current economic problems. Other films, such as "Dead End," "Boys Town," "The Citadel," "One Third of a Nation," and "Boy Slaves," "The Citadel." "One Third of a Nation" and to a lesser extent "Sons of the Prophet," have been effective in this respect.

One of the first of such films to influence public opinion was the disturbingly effective, but highly popular, "I Am a Fugitive from a Chain Gang." A wave of prison reform followed its general release. A little later "They Won't Forget," impressed upon picture audiences the horrible consequences resulting from mob hysteria. In both these cases the screen as a medium of social reform scored a signal victory. It is perhaps a stretch of imagination to suppose that the many pictures exposing corruption at Devil's Island were a factor in the decision of the French government to do away with this penal institution. It is worthy of comment, however, that Warners withdrew its 1938-39 release "Devil's Island" from general release on threats of a French ban on all Warner products.

In spreading the doctrine of tolerance, no studio has been more active than Warner Bros. Witness such pictures as "The Life of Emil Zola," "The Black Legion" and the earlier-named "They Won't Forget," for example. Another important contribution toward spreading Americanism is the series of patriotic shorts which have been enthusiastically received. Based on past performance, there can be little doubt of Warner Bros. sincerity in using the screen to make the American public aware of the insidious forces which threaten the roots of our democracy.

For 1939-40 two pictures in a similar vein have been announced by Warners. They are "The Bishop Who Walked With God," based on the life of Martin Niemoller, the Protestant minister whose liberal views landed him in a Nazi concentration camp, and "Underground," a story dealing with the secret activities of agencies opposed to the Nazi regime in Germany.

Now Jack Warner has amazed the industry by taking over, at a sizable price, film rights to the Sinclair Lewis controversial play, "It Can't Happen Here," from M-G-M. Thus, after Metro had spent considerable money on film treatments and then discarded the entire plan rather than make an anti-dictator picture at this time. Perhaps it is best that the switch was made, for the stirring message of this story drama can best be transferred to the screen by those who have been fired with the enthusiasm of a true zealot, who believes it is best to "fight fire with fire."

Warner's determination to produce pictures defending Democracy and exposing the follies and injustices of totalitarianisms takes on an added tinge of courage in view of the fact that "Confessions of a Nazi Spy" was not a boxoffice success. Despite an extremely clever publicity campaign, that picture scored only spottily. However, some observers are inclined to attribute its failure to the fact that it was too obviously propaganda, as evidenced by the March of Time treatment given the factual sequences of the actual Nazi spy plot exposed by the Department of Justice. There was no romance, no sympathetic characters, none of the basic ingredients needed for popular entertainment.

At any rate, Jack Warner has taken a firm stand on the question of filming controversial subjects. He insists that to do so is not only his right but his duty. M-G-M., which had paid a record price for the original rights to "It Can't Happen Here," and the entire industry seems to be at variance with these views. Many industry leaders have declared, time and time again, that the motion picture public wishes simply to be entertained. However, American propaganda and good entertainment might be combined. The answer can only be told through the box office and the results will most certainly be interesting to watch.

NEW YORK TIP-OFF

Bright skies appeared on the Broadway horizon as grosses at the first-run houses took the first appreciable upturn in several weeks. Cooler week-end weather, the long awaited influx of out-of-towners and the lessening of the initial enthusiasm of Manhattanites for the World's Fair were all advanced as reasons for the business pick-up — the most important fact is that customers are drifting back to the film theatres.

The Paramount and the Strand have remained in the forefront during the past two weeks. The former, following three money-making stanzas of "Invitation to Happiness," opened "Man About Town" on Wednesday and the Strand's "Daughters Courageous" started a second week on Friday after this profitable stanza of "Juarez." The Radio City Music Hall, mecca for out-of-town visitors, has had a series of satisfactory one week runs, such as Columbia's "Clouds Over Europe" and "Good Girls Go to Paris" and is now playing RKO's "Bachelors Mother." Another average one-weeker, "Susannah of the Mounties," was replaced at the Roxy on Friday by "Second Fiddle," a natural for a holdover.

The other houses have not, as yet, attracted the crowds. The Capital's stronger productions such as "Tarzan" and "Monsieur," has failed to sell the house and Bergman "Stolen Life," is disappointing at the Rivoli. The Criterion and Rialto are conserving their new product by spacing it out with revivals such as "Murder Man" and "The Bowery" and the Globe and Central are forced to play second-rate English films. The only dependable draw, week in — week out, is "Goodbye, Mr. Chips," now in its seventh stanza at the Astor.

Following the leads of RKO Radio with the Exhibitor's Luncheon and Warners with its "See Mrs. Turner" campaign for visiting theatre men, Loew's-M-G-M has now opened a World's Fair Information Center. Located in the heart of Times Square at 46th Street, it will service all visiters and answer questions for out-of-towners. The information booth, located inside a miniature replica of the Penisphere next to a 42-foot Trylon, was opened on Wednesday with Eddie Cantor as MC. At Paramount, Evelyn O'Connell formerly secretary to Y. Frank Freeman, has been appointed the company's official hostess to aid exhibitors who may be here to see the Fair. She has headquarters on the fourth floor at the Paramount home office.

Richard M. Balaban, formerly associate editor of Good Housekeeping, is the new Eastern story editor for Paramount succeeding Richard Halliday, who will report at the Hollywood studio story department on July 5. Mealand will share editorial duties with John Byram, eastern play editor. All Paramount officers, including President Barney Balaban, and Adolph Zukor, Chairman of the Board, were unanimously re-elected at the regular monthly meeting of the Board of Directors. Meanwhile Balaban was vacationing in the Thousand Islands.

Jack Ellis, of RKO N. Y. Exchange, was the first member of the organization's sales staff to sell one hundred percent of his personal possibilities for 1938-39. He and three other salesmen were rewarded with cash prizes and fourteen carat gold lapel buttons at the RKO Radio International Sales Meet at Rye. Rutgers Nelson's huge publicity scrapbook, made up of outstanding publicity breaks in newspapers, fan magazines, etc. and prepared under S. Barret McCormick's direction, came in for much favorable comment from the conventioners. Another recent Rye event was the Film Daily's Golf Tournament at which M-G-M's foursome, composed of Tom Getety, William Orr, Louis Murphy and Sydney Braungart, won first honors and the Albic Memorial Cup.

At Universal James Jordan, contract department manager, and Tom Murray, assistant to Wm. Scully, head of branch operations, are making a series of visits to exchanges to effect closer co-operation between home office and U. branches... George Weeks, Monogram's vice-president in charge of sales, is on a seven weeks' tour of twenty-one exchanges that will take him until the middle of August...
'THE SAINT IN LONDON' ENGROSSING ADDITION TO SERIES
Rates • • + as dualler generally; o. k. on own for action spots

Hollywood Preview

RKO
70 Minutes
George Sanders, Sally Gray, David Burns, Gordon MacRae, Henry Oscar, Athene Seyler, John Abbott, Ralph Travers, Charles Corson, Carl Jaffee, Sarah Howard, Ballard Berkeley.
Directed by John Paddy Carstairs.

Extremely well scripted by Lynn Root and Frank Fenton, this new adventure of RKO's 'Saint' is a step upward for this series. There is not a great deal of action in the film, but considerable mystery and suspense hold the spectator engrossed throughout. Production values are above average, as are the direction and acting. At the rate this group of pictures is improving RKO soon will have a series comparable to the most consistently profitable.

Sanders, "The Saint", bumps into adventure of his liking when, at the request of England's intelligence department, he sets about tracking down a gang of international crooks bent on disturbing the money and credit system of a small but vital power. Although slightly handicapped by Sally Gray, an attractive young girl who pursues him, Sanders eventually solves the complications in his usual, daredevil fashion.

Sanders easy reading of the dialogue and nonchalant manner justify anew his selection for the role. Sally Gray is a bright young girl who makes a pleasing appearance. Supporting cast is first rate.

Director Carstairs might have given some of the sequences more punch, but he contrived to keep the entire plot engrossing with little action.

AD TIPS: Sell this as "The Saint's most exciting adventure."

HANNA (Hollywood)

'NAUGHTY BUT NICE' STRONG CAST IN WEAK MUSICAL
Rates • • + as dualler on names only

Warners
90 Minutes
Directed by Ray Enright.

Warners lavished a strong supporting cast and several hit tunes on Dick Powell's final effort for the company, but, unfortunately, they neglected to provide a good screenplay. Despite valiant aid from contract players Jenkins, Reagan, Rosenblum, Page and 'Oomph Girl' Ann Sheridan, the result is a disjointed musical farce. The younger fans may enjoy it, however, and the catchy title and cast names will give it drawing power.

Scenarists Macaulay and Wald started with an amusing story idea, but they permitted an overdose of characters and plot ramifications to submerge it. Dick Powell plays a professor of music whose background and training have taught him to abhor popular music. On a trip to New York to market his musical rhapsody, he encounters his up-to-date Aunt Martha, who persuades a Tin Pan Alley publisher to accept the composition. The entire college faculty, as well as Dick and three spinster aunts who raised him, are flabbergasted to hear the composition played over the air as "Hooray for Spinhur." Dick returns to New York to stop the desecration of his work, but he gets himself involved with lyricist Gale Page, who persuades him to collaborate on a few popular numbers. The screwy finale, in a courtroom where Dick is being accused of tune piracy, has the three maiden aunts wheeling in a harp, violin and cello to musically prove to the complainers that the piece had been plagiarized from an even earlier composition.

As part of their build-up campaign for Ann Sheridan, Warners have given her top billing and permitted her to sing "Corn P'kin", "I'm Happy About the Whole Thing" and the "Spinah" number in her familiar blues style. Powell keeps in character by singing only one chorus of "In a Moment of Weakness." Maxie Rosenblum garners laughs as the tough guy house-man for wise-cracking Helen Broderick. Zasu Pitts, Vera Lewis and Elizabeth Dunne contribute amusing caricatures as the spinster aunts. Director Enright can only be credited with turning out a musical crazy quilt. He might have tightened the plot and had a good musical comedy.

AD TIPS: Play up the jitter-bug sequence to capture the younger fans. Cut cuts of that luscious eyeful, Ann Sheridan, and other cast names will attract attention.

LEYENDECKER

'SHOULD A GIRL MARRY?'
Rates • • - as neighborhood dualler

Monogram
60 Minutes
Directed by Lambert Hillyer.

This E. B. Derr production variously known as "Prison Born", "Girl From Nowhere", and now as SHOULD A GIRL MARRY?, is just fair entertainment for the lower half of neighborhood duals. Anyone trying to find out if a girl should marry from this will still not know the answer. Story contrives to hold the spectator's interest, even though it contains too many coincidences to make it ring quite true. Not much marquee value in the cast, although they all turn in routinely satisfactory performances. Production and photography about Monogram standard.

It's a blackmail yarn with a hospital background. Heyburn, blackmailing husband of Mayo Methot, steals from her proof that Anne Nagel, adopted daughter of Sarah Padden and Gordon Hart, was born in prison and is the daughter of a life-terminer. With this information he gets money from both Nagel's foster-parents and from her intended husband, Warren Hull, a prominent physician, all of whom wish to keep the matter secret from unsuspecting Nagel. When Heyburn is injured in an automobile crash, he is operated upon by Hull. He dies and his effects (the damaging proof of Nagel's birth) are turned over to Lester Matthews, a doctor envious of Hull, who is in line for job of hospital manager. Matthewstries a bit of blackmailing himself, but before he can get started, Methot shoots him and gets back the evidence. Hull also operates on Matthews. This operation is successful. Realizing he owes his life to Hull, Matthews refuses to prosecute. Meanwhile, Nagel has found out all about herself, as has Hull, and since it makes no difference she decide to marry at once, while Methot goes free.

But, should a girl marry?

(PIX)

MORE REVIEWS ON PAGE 32)
MORE THAN EVER IT WILL BE Universal in 1939-40

continuing the most amazing series of successes in MOTION PICTURE HISTORY!

DEANNA DURBIN PRODUCTIONS
(one co-starring Charles Boyer)
Produced by JOE PASTERNAK

HENRY KOSTER Production
"The OCEAN BETWEEN"
FOUR PICTURES...FOUR SMASH HITS!
THAT'S KOSTER'S AMERICAN HISTORY!
Produced by JOE PASTERNAK
Story by Bruno Frank Screenplay by Bruce Manning

John M. Stahl's
"BULL BY THE HORNs"
Another masterpiece created by the genius of Stahl who brought to the screen the unforgettable "Magnificent Obsession," "Back Street," "Seed" and "Imitation of Life!"
The Hero of "YOU CAN'T TAKE IT WITH YOU," "MADE FOR EACH OTHER" and "MR. SMITH GOES TO WASHINGTON"

JAMES STEWART
in
"THE MAN from MONTANA"
with MISCHA AUER

Irene DUNNE
An assured box office smash-hit with the star of "The Awful Truth" and "Love Affair"

W.C. FIELDS
He's Rupee ripe now... and we pick him to pack 'em with a great successor to "You Can't Cheat an Honest Man"!
Produced by LESTER COWAN

BING CROSBY
PRODUCTION
With a Marquee Full of GREAT NAME STARS!
N A K Productions

#2 NAN GREY ROBERT CUMMINGS GLORIA JEAN in "The Under Pup"
with Beulah Bondi, Margaret Lindsay, C. Aubrey Smith, Ernest Truex
Billy Gilbert, Raymond Walburn, Paul Cavanagh, Ann Gillis, Doris Lloyd
Original story by I. A. R. Wylie
Screenplay by Grover Jones
Directed by RICHARD WALLACE

"RIO" Starring DANIELLE DARIEUX
Produced by JOE PASTERNAK

EDGAR BERGEN and CHARLIE MCCARTHY PRODUCTION
Another sure-fire hit—with a battery of front line stars added—and MORTIMER SNERD, too!

MARGARET SULLAVAN PRODUCTION
In a role destined to outshine even her own unforgettable performance in "Three Comrades" which won her the highest awards of the season.
MORE THAN EVER IT WILL BE

Jackie Cooper - Bartholomew

2 PRODUCTIONS

Thrilling, appealing, exploitable box office productions, topical stories of America's youth!
Produced by BURT KELLY, Directed by JOSEPH SANTLEY

BASIL RATHBONE
in
"Tower of London"

One of the greatest masterpieces of shock literature makes a perfect film vehicle for the arch-master of the sinister!
Produced and Directed by ROWLAND V. LEE, who made "The Sun Never Sets" and "Son of Frankenstein"!

"Victoria Docks at 8"

starring

BASIL RATHBONE

With red fury coiled like a snake in his mind, he sought the peace of destruction in the throes of blind dementia!
An original story by Rufus King and Charles Beahan
Produced and Directed by RICHARD WALLACE

"The Invisible Man Returns"

Demanded by exhibitor and public alike! Once again to fight his strange fight, to the amazement of unprecedented audiences!
Directed by JOE MAY
Original Story by JOE MAY and KURT SIODMAK

BURT KELLY
Associate Producer

Jackie Cooper
in
"His Son"

The production strength of a cast of distinguished stars and a director of outstanding merit will be given Cooper in this story—aimed to hit the pinnacle of his remarkably successful career!
Here’s ADVENTURE at Flood-Tide—produced on a scale matching in magnitude the panoramic sweep of the thrilling story!

The Merchants of Fear ready to declare even greater dividends than were paid to you with their never-to-be-forgotten “Frankenstein”!

Stories by the greatest authors of all-time!

“Mutiny on the Blackhawk”
“Man from Montreal”
“Way of the West”
“Raging Rivers”
“Air Express”
“Sea Patrol”
“Steel”

They guarantee entertainment. Stories hot from the news and fads of the day! This series will be selected from the following stories:

Distress Signal • The Witness Vanishes • Eyes of the Coast Guard
Slightly Tempted • Vice Ring • Front Page Confession • Counterfeit Ring
Jail Baby • Freedom of the Air • Homicide Bureau • Ghost Ship
Hidden Money • Hero for a Day • Inquiring Reporter

They guarantee entertainment. Stories hot from the news and fads of the day! This series will be selected from the following stories:

Distress Signal • The Witness Vanishes • Eyes of the Coast Guard
Slightly Tempted • Vice Ring • Front Page Confession • Counterfeit Ring
Jail Baby • Freedom of the Air • Homicide Bureau • Ghost Ship
Hidden Money • Hero for a Day • Inquiring Reporter
MORE THAN EVER IT WILL BE

3 FAMOUS PRODUCTIONS
A new producing organization of major importance, headed by HARRY EDINGTON

1. Douglas FAIRBANKS, JR.
   "ATLANTIC CABLE"
   An original story by DENNISON CLIFT

2. CARY GRANT
   "PARIS STREETS"
   (TENTATIVE TITLE)
   From the famous play "La Chienne" by Georges de la Fouchardière • Screenplay by Edwin Justice Mayer and Franz Schultz

3. "SOUTH OF THE AMAZON"
   An original story and screen play by Frances Marion
   Cast with Stars of the First Magnitude!
UNIVERSAL in 1939-1940!

SERIAL POWER! . . . A QUARTETTE OF MONEY-MAKING, CROWD-PULLING CHAPTER-PLAYS
Produced by the King of Serial Producers—HENRY MacRae

"THE OREGON TRAIL" . . . . . . .
15 Thrill-Packed Episodes of Pioneer Days—with John Mack Brown

"THE PHANTOM CREEPS" . . . . .
Starring BELA LUGOSI in 12 Episodes of Fantastic Action

"THE GREEN HORNET" . . . . .
in 13 Episodes. Universal scoops the field with this radio sensation

"BUCK ROGERS Conquering the Universe"
12 Breath-taking Episodes with Larry Crabbe

HERE ARE 52 WEEKS OF BOX OFFICE INSURANCE!

2 RE-ISSUES: The Greatest Combination Show of the Season!
"MY MAN GODFREY" • "THE OLD DARK HOUSE"
Presenting an Unprecedented Array of Big Star Names:
POWELL • LOMBARD • DOUGLAS • LAUGHTON • KARLOFF • AUER • PATRICK • BRADY • MASSEY

13 COLOR CARTOONS
Another step forward in Universal Short Subject Supremacy...the added wallop of glowing color to America's favorite program novelty...produced by WALTER LANTZ

13 TWO REEL MUSICALS
To Be Produced at Universal City where the huge production facilities will guarantee the utmost in life, sparkle and novelty for the series. The cast will be studded with top-notch entertainment names.

15 GOING PLACES 1 REEL
A favorite with Universal exhibitors for many years...bringing to theatre patronage the far places of the world...picture stories finely photographed by foot loose cameramen who rove the Seven Seas.
Commentary by the ace-voices of radio—GRAHAM McNAMEE

15 STRANGER than FICTION 1 REEL
Long established as a high spot in theatre programs where showmen build audience-appeal bills. Bringing to the screen the strange, startling, and almost unbelievable photographic evidence that "Truth Can Be Stranger Than Fiction."
Commentary by ALOIS HAVRILLA

A TWO REEL SPECIAL
A startling, dynamic, thrilling exposition on the Rediscovery of America—the land where Freedom still flourishes! The most exciting screen document ever recorded—America's March of Freedom since the founding of our nation!
Commentary by TOM MEAD and JOSEPH O'BRIEN

The Number One Newsreel of the Industry...A pioneer leader—and still the leader by actual exhibitor vote! 104 ISSUES (Twice Weekly)
Commentary by GRAHAM McNAMEE
WALTER WINCHELL says: 
"SUPREMACY!"

DANTON WALKER says: 
"WILL CREATE A SENSATION!"

DOROTHY KILGALLEN says: 
"Cutest thing in Technicolor since 'Snow White!'"
COLUMBIA

There has been no new production at this plant since our last comment. "The Man They Could Not Hang" (Karloff) starts as we go to press, to be followed during the next two weeks by "Five Little Peppers and How They Grew" (Edith Fellows) and "Prison Surgeon" (Walter Connolly). Columbia will finish its '38-'39 product well ahead of schedule. Harry Cohn is in New York, where he will confer with Wesley Ruggles on the producer-director's Columbia commitment. Jonathan Pine has returned to Hollywood with a garden MGM will approve of. The original "Men In Sing Sing," a story in which Lewis himself may appear. That there is practically no possibility of Frank Capra remaining with Columbia in revealed in the rumors concerning Capra and Robert Riskin, who recently resigned from his Goldwyn berth. It is generally believed in Hollywood that Capra and Riskin will form an independent unit—the former as director, Riskin as writer, and both sharing production duties. Where they will affiliate is a matter for conjecture, although United Artists and RKO loom as the most likely prospects.


GRAND NATIONAL

Conditions here continue unsettled. A proposed financing deal between Grand National and a Wall Street company has caused quite some optimism on the Coast. It is due for settlement one way or the other sometime next week. The only fly in the ointment is the fact that control of the company would naturally pass into the hands of the financiers. Whether the executive and companies concerned can come to an accord on this is the biggest problem to be ironed out.

METRO-GOLDWYN-MAYER

No let down in production is evident here as three new pictures join MGM's impressive shooting schedule. They are "Ballad and Trumpet" (Nelson Eddy-Illona Massey), "Blackmail" (Edward G. Robinson) and "These Glamour Girls" (Lew Ayres). "Northwest Passage" and Return of the Thin Man follow shortly. Although the picture has been in production only a few days, we have been informed that MGM is highly enthusiastic over Ballad and Trumpet. The decision of MGM to shelve "It Can't Happen Here" after several false starts is being attributed by Hollywood "insiders" to any one of a hundred reasons, including the alleged mysterious visit to MGM of ten Nazi newspaper editors. They probably all boil down to the simple fact that MGM is not interested in embroiling itself in any controversial issues. Two interesting vehicles are in preparation for Wallace Beery, "Bonanza" and "Twenty Mule Team." Beery is somewhat on the order of his highly successful "Viva Villa." "Twenty Mule Team" deals with the development of the Borax mines in Death Valley. Of all the pictures deserving of Technicolor treatment, this, like Abu Ben Adam, leads the list. Picturesque Death Valley with its symphonic blends of natural coloring is something that can be captured in all its beauty only by the Technicolor camera. Robert Taylor will star in "Florian," while Robert Young goes into "Northwest Passage." Taylor was announced for both, but the two films will start at approximately the same time, necessitating either a replacement or a change in schedule. An American "Mr. Chips" has been gathering dust on MGM's story shelves in the form of a yarn called "Valedictory," no being dusted as a vehicle for Lionel Barrymore, Judy Garland and Freddie Bartholomew. MGM's "Good News" show will be off the air when this is read, however, many of the players who have identified themselves with the program during the past two years will be back next fall on behalf of the coffee company. Hollywood is delighted with Ann Southern's success in "Maise" and her new five year MGM contract. The studio plans a big build-up for this excellent young player who had the courage to step out and get what she wanted. This picture MGM commit will not be his biography. "Girl Crazy" and a "Ziegfeld" story are now being mentioned.


"Evelyn Keyes" in "Ballad and Trumpet," "20th Century-Fox" .

"The Days Before Lent" novel by Hamilton House,. "The Search for Youth" original by Chandler Background.

MONOGRAM

Two new pictures have been completed here in the past two weeks, plus "Stunt Pilot," the Paul Malvern production. Others are "Man From Texas" (Ritter) and "Mr. Wong in Chinatown" (Karloff). Next to go is E. B. Derr's last '38-'39 effort, "Girl from Rio," which was postponed from a mid-June starting date. Jerry Brandt moves into the Derr set-up with this picture, acting as associate-producer. Frank McLeod, affiliated with Derr for a number of years, has resigned. He may form an independent outfit of his own.


PARAMOUNT

Continuing its hectic split pace, this issue finds nine features working on the Paramount lot - eight of which were started within the past ten days. New ones are "Argentine" (Boyd), "Death of a Champion" (Lynn: Oeoman), "Mr. Cyclops" (Albert Dekker), "The Light That Failed" (Colman), "$1000 A Touchdown" (Brown-Ray), "Our Neighbors - the Carters" (Pay-Banty-Frank Graven), "Seventeen" (Jackie Cooper), and "The World on Parade" (William Henry: Judith Barrett). "Are Husbands Necessary" (Mac Murray-Carroll) holds over. This heavy program will continue into July when Paramount will (Continued on Next Page).
start "Paroles For Sale" (J. Carrol Naish), "Diamonds are Dangerous" (Isa Miranda), "White Flame" (Ray Milland, Patricia Morison-AK), "Meditations of the Necessitated" (Stanwyck-MacMurray), "South of Samoa" (Lamour), "Emergency Squad" and "Victor Herbert" (Allan Jones-Mary Martin) . . .

Definite indications that Paramount is rapidly getting back on its feet may be found in the favorable financial report issued by President Barney Balaban at the annual stockholders' meeting reflecting a great improvement over last year. If Paramount can keep up the pace set by "Union Pacific", "Man About Town", "Invitation Hands" and "Midnight" much of the poor impression created by the disappointing '38-'39 product will be dissipated. There is a very serious and determined attitude now at Paramount and this, in the final analysis, is the quality most likely to put a production company at or near the top of the ladder . . . Under a new contract binding him to Paramount for another four years, Cecil B. De Mille has begun preparations for another ambitious production tentatively titled "Royal Canadian Mounted Police," to be filmed in Technicolor. Paramount, firm believer in the exploitation value of its own properties, is arranging an enormous testimonial banquet to honor Gus Edwards on the occasion of the New York premiere of "The Star Maker," Eddie Cantor, the Duncan Sisters, Helen and Grace Menken, the Lane Sisters, George Jessel, Lila Lee, Groucho Marx and Eddie Buzzell are all but a few of the Edwards discoveries who will appear. Incidentally, the raves for "The Star Maker" are such that your cynical correspondent is even being taken in by what he hears. Apparently it's good! . . .


REPUBLIC

"Dick Tracy’s G-Men," a serial, and "In Old Monterey" (Autry) begin the windup of Republic's '38-'39 commitments. "Mob Fury" and "Raiders of the Wastelands" (Mesquites) start as we go to press. "Raiders" will be the last Mesquites western to be produced by William Berke, who has built this series into a real profit maker for Republic. Berke switches to the Autry unit, switching with Harry Grey, who will handle the Mesquites. The personnel of the trio is to be materially changed with Raymond Hatton, Robert Livingston and Duncan Renaldo in the leads heretofore played by John Wayne, Ray Corrigan and Hatten. John Wayne has been signed to a new five-year contract at a considerable salary host. His first assignment will be the top slot in "Wagons Westward," a Civil War yarn of the middle-west guerrilla warfare. Ray Corrigan leaves the lot upon completion of "Wastelands" and is reported dicker- ing with a major lot . . . . Hit Parade of 1939" has definitely been abandoned and its director John Auer will take over "Highway Patrol," which was prepared by M. H. Hoffman, now off the lot. However a big time musical is very much in the offering at Republic and some announcement concerning it should be forthcoming shortly . . . . Robert North, formerly with Columbia, joins this studio as a producer . . . . Charles Ford, who has been doing odd production jobs, returns to his berth as associate serial producer . . . . Although H. J. Yates has demised any desire to abandon the franchise system, the acquisition of Jack Berko witz's exchange, the fifth deal of its kind in as many weeks, seems to contradict the statement. New construction has started at the studio with work begun on a new building to house 30 writers.


RKO-RADIO

Three new starters here - all in the B division: "Conspiracy," directed by William Beaudine, and "The Day the Bookies Wept" (Joe Penner) and "Full Confession" (McLagen). "Fifth Avenue Girl" continues shooting. Sol Lesser's "Everything's On Ice," starring young Irene Dace, begins shooting early next week. Preliminary work is being done on the skating sequences. We viewed the ballet numbers in rehearsal. They are very lovely and considerably enhanced by little Irene, whose ease and grace are truly Hellenian . . . Major interest at RKO is in a piece, attached to its program, meant to enhance the fact that this company will produce 58 features at a budget supposedly double its '38-'39 output. Program might be termed the "classiest" schedule in that the bulk of the top pictures to be produced will be adaptations of famous books and successful stage players. Among them: "The Lincoln in Illinois," "The Hunchback of Notre Dame," "Swiss Family Robinson," "The Deerslayer," "Tom Brown's Schooldays" and "Ivanhoe." Others are "Anne of the Windy Polors," "African Intrigue," "Vigil in the Night," "The First Rebel" to reach arrival here, "Allegheny Frontier," "The Man Who Lost Himself," "Parts Unknown" and "Sued For Libel." The "Sant" series will be continued . . . Walt Disney has been prevailed upon to continue his RKO distributional contract and "Finnichio" goes out through this source . . . . Star list is highlighted by Ginger Rogers, Charles Laughton, Leslie Howard, Carol Lombard, Carey Grant, Anna Neagle, Laurel and Hardy, Jean Hersholt, Douglas Fairbanks, Jr., Bob Burns, Raymond Massey, George Sanders, Ann Shirley, Victor McLaglen, Richard Dix, Guy Kibbee, John Wayne, Bobby Breen, Lee Tracy, Claire Trevor and Joe Penner. George O'Brien will appear in his regular series of six westerns. Production responsibility will be in the hands of such capable men as Pendro Berman, Gregory La Cava, Leo McCoy, George Stevens, Herbert Wilcox, Gene Towne, Max Gordon and Harry Goetz, Harold Lloyd, Sol Lesser, Boris Morros, Robert Sisk, Cliff Reid, George Haight, Lee Marcus, Will Sitron and Bert Gilroy. P. J. Wolfson is a producer-director. John Stephens Lang will produce the "Dr. Christian" series . . . Directors number William Dieterle, Garson Kanin, William Seiter, John Farrow, John Cromwell, Edward Sutherland, George Nichols, Jr., Leslie Goodwins, David Howard, Leigh Jason, Lew Landers, D. Ross Lederman, Jack Hively, and Bert Granet . . . this list of properties and talent is one not to be ignored during the '39-'40 season. RKO has been at the end of the list for so many years that it seems hardly possible that it is now in a position to present such a glowing picture. Unquestionably a large share of the credit for this goes to President George Schaefer, whose organizing ability is such that only a few months have been required for him to virtually put RKO's house in order. If, and there is no reason to suspect that it won't, RKO comes through next season in the good order we predict for it, the company's stockholders and customers can thank Schaefer . . . After many years, Walter Hampden has capitulated to the demands of the screen and will play one of the important roles in "The Hunchback of Notre Dame." With the arrival here of Charles Laughton and casting practically completed, work will probably start on this picture during the next few days . . .


20TH CENTURY

"Heaven with a Barbed Wire Fence" is the only new starter here. Also shooting are "Hollywood Cavalcade" and "Adven-
tured of Sherlock Holmes”. This activity will be augmented in the next few days when work starts on “Ten Hats” (Withee-Ritz Brothers), “Drums Along the Mohawk”, “City of Darkness” and “Lady Jane”... “Hollywood Cavalcade” is evidently the final title for the Zanuk saga of motion pictures... A few evenings ago your reporter had the opportunity of talking to Mack Sennett, co-producer of the picture. What struck us most was the enthusiasm with which Mr. Sennett spoke of his association with the picture. We could not help but think that there are many executives and producers in Hollywood who for more to be enthusiastic about than Mr. Sennett, whose lack of interest in their work is reflected in the pictures they turn out... Although there have been reports that 20th Century would abandon its biographical films, Darryl Zanuck has made it known that such is not the policy. He is going ahead with plans for “Burton of Arabia”, “Life of Brigham Young”, “Swanee River”, “Life of Stephen Foster”, “Life of Robert Fulton” and “Lillian Russell”... David Hempstead, who has been switched from the Wurtzel to the Zanuck unit and back again with almost every paycheck, will remain with Wurtzel for two pictures - a Charlie Chan and a Jane WITHERS... Although there has been no official word from the studio, it seems certain that the “Mr. Moto” films have been abandoned. Besides the anti-Japanese feeling throughout the country, the presence of the Charlie Chan stories on the schedule means a similarity of treatment for both series - too difficult for a single studio to bear. 


UNITED ARTISTS

Production has taken a spurt at this studio. Three pictures have been started and one completed. Finished is the first of Hal Roach’s four reel comedies starring Laurel and Hardy “Chump at Oxford”. Those begun are: “Eternally Yours” (Loretta Young-David Niven), “Housekeeper’s Daughter” (Joan Bennett) and “Intermezzo” (Leslie Howard)... Hal Roach expects to rush his summer schedule in order to meet early fall releases. Scripts are at work on “1,000,00 B. C.” and “Of Mice and Men”. Roach hopes to start the latter early in August... D.W. WURTZEL has joined the studio in an advisory capacity to aid him in mapping out his schedule... With “The Real Glory” approaching completion, it is generally believed Samuel Goldwyn will fold his organization for the summer, resuming production in the fall either with United Artists or wherever he will affiliate if his withdrawal comes out in his favor. Meanwhile William Wyler remains on the Goldwyn payroll according to the terms of a new contract signed between the producer and his battling director. The five year deal starts with “Strangers at Home”, the life of Hans Christian Anderson” to star Gary Cooper... Sol Lesser will start active work on “Our Town” in September. Meanwhile the producer will wind up his final Bobby Breen picture and “Everything’s On Ice” also for RKO... Construction of sets for Charlie Chaplin’s “Duck Soup” has been started for an early shooting date... Max Arnow, formerly casting director for Warner’s, has joined WERTER WANGER in an executive capacity... Edward Small is mulling over “Christopher Columbus” as his next production to replace one of the pictures on his 39-40 schedule. It seems hardly possible there could be any great interest in this often repeated story of America’s discovery.

CASTINGS: Holman Herbert, Edmund Hodgson in “Intermezzo” (Solemnly)... Lewis Oliver in “Duck Soup” (Solemnly)... DIRECTOR ASSIGNMENTS: Alfred Hitchcock to “Rebecca” (Solemnly)... CONTRACTS: Laurence Olivier to one picture deal (Solemnly)...
PRODUCTION & RELEASE RECORD

In the Release Chart, the date under "Details under title" refers to the issue in which cast, director, plot, etc., appeared. "Release" is the national release date. "No." is the release number. There may be variations in the "Running time" in states where there is censorship. All new productions are on 1938-39 programs, unless otherwise noted.

1938-39 Features (44-46) Completed (46) In Production (0)
1939-40 Features (40-52) Completed (0) In Production (0)

The release chart includes details on releases from various companies, including Metro-Goldwyn-Mayer, Columbia Pictures, and Grand National Pictures. It lists films in production and completed films ready for release. The chart also provides information on the directors, producers, and other key personnel involved in each film.
It's A Wonderful World (85)  J. Stewart C. Colbert  3:11  5:19  9:56
Lady of the Tropics (87)  W. A. Seiter  4:12  5:24  9:56
Let Freedom Ring (87)  N. J. C. Bruce  12:5  2:21  2:76
Lucky Night (87)  H. S. T. Taylor  1:14  3:5  9:35
Maltese (74)  R. Young A. Sutherland  1:25  6:23  9:40
Miracle on 34th Street (74)  H. S. T. Taylor  5:0  7:58
Miracles for Sale (—)  H. Huff M. R.  9:35
On Borrowed Time (87)  L. G. Craven  1:5  1:5  9:35
Cut West With The Hardys (84)  M. R. Stone  10:3  11:9  15:13
Pagan King (—)  L. G. Craven  1:25  9:35
Spicy Maddie (14)  W. Roy Brown  1:14  3:17  9:27
Six Billion Dollar Man (14)  W. Roy Brown  1:39  9:58
Society Lawyer (78)  W. Pollock V. Bruce  2:25  3:21  9:50
Details, and Under Title  Tarkington's  
Stand Up and Fight (97)  R. Taylor W. Beery  1:15  5:46  9:18
Stronger Than Desire (—)  W. Pollock V. Bruce  5:10  6:39  9:41
Sweethearts (14)  R. Taylor W. Beery  2:12  1:45  9:35
Tarrant Finds A Son (61)  J. Seiberl  1:36  6:16  9:39
Details under Title  Tarkington's  
Tell Me Tales (60)  M. Douglas L. Platt  3:11  5:16  9:45
They All Come Cut (—)  R. Johnson T. Neal  6:15  
Vacation Love (58)  W. Pollock V. Bruce  1:48  9:35
Wizard of Oz (42)  J. Virden J. Moraza  10:22

MONOGRAM

1938-39 Features (26) Completed (29) In Production (0) 
Westerns (16) Completed (12) In Production (0) 
1939-40 Features (30) Completed (0) In Production (0) 
Westerns (16) Completed (0) In Production (0) 

MAN FROM TEXAS
Western—Shooting started: June 13 (completed) 
Director—Al Herman 
Producer—Ed Finney 

MR. WONG IN CHINATOWN
Mystery drama—Shooting started: June 9 (completed) 
Cast: Boris Koloff, Grant Withers, Marjorie Reynolds, Peter George, William Lyon, Rudy Caracciolo, Huntley Gordon, James Flavin, Louis Long, Robert Low, Bruce Lee, Lee Tung Foo, Little Angelo, Gay Leslie 
Director—William Nigh 
Producer—William T. Lacy 

ARGENTINA
Western—Shooting started: June 16 
Director—Ralph Winters 
Producer—Harry Sherman 

DEATH OF A CHAMPION
Mystery drama—Shooting started: June 13 
Cast: Leon Ovraight, Virginia Dale, Susan Payne, Joseph Allen, Harry Borden 
Director—Robert Florey 
Producer—William Wright 

ONE THOUSAND DOLLARS A TOUCHDOWN
Comedy—Shooting started: June 10 
Cast: Joe E. Brown, Martha Raye, Eric Russo, Susan Raynor, Joger Velch 
Director—Ed Murphy 
Producer—Charles Rogers 

SEVENTEEN
Domestic comedy—Shooting started: June 22 
Cast: Jackie Cooper, Betty Field, Andy Devine, Otto Kruger, Yoram Gross, Yossy 
Director—Lionel Con 
Producer—Stuart Walker 

THE WORLD ON PARADE
Drama—Shooting started: June 12 
Director—Edward Dmytryk 
Producer—Edward Lowe 

IN PRODUCTION
Are Husbands Necessary  M. Curtiss F. Mac Murray  5:26  9:40 

PARAMOUNT

JULY 1, 1939
BULLDOG DRUMMOND’S BRIDE  (59)  — J. Howard H. Angel  3-11, 7-28, 3814
Cafe Society (26)  — F. MacMurray M. Carroll  16-22, 3-35, 3856
Disburied (50)  — G. Patrick  8-7, 14, 3818
Disputed Passage  (60)  — J. Howard A. Tannen  1-22
Doubled Deal Recover  (60)  — J. Howard A. Tannen  1-22
Frontiersman (11)  — B. Royalty H. Hayes  9-10, 12-16, 3856
Great Alien Murder Case (11)  — B. Royalty H. Hayes  1-22,
Grippe and Secrets (50)  — G. Patrick H. Hughes  1-14, 6-23, 3812
Happy Ending  (12)  — B. Royalty H. Hayes  15-7, 23-23
Heritage of The Desert (12)  — C. Milland H. Marlene  11-5, 3-12, 3836
Hotel Imperial (12)  — B. Royalty H. Hayes  1-22
I’m Found  (50)  — G. Patrick, H. Hughes  1-22
Invitation To Happiness (50)  — B. Royalty H. Hughes  1-14, 7, 23
Island of Lost Men (50)  — B. Royalty H. Hughes  3-5, 10-30
Ocean raider: A Requiem, A Ride A Crooked Mile (50)  — B. Royalty H. Hughes  3-1, 10-9, 3815
Ruler of The Seas (50)  — B. Royalty H. Hughes  3-1, 10-9, 3815
Silver Of The Sage (60)  — J. Howard A. Tannen  1-22
Some Like It Hot (61)  — B. Royalty H. Hughes  1-14, 6-23, 3812
Star Dust (47)  — B. Royalty H. Hughes  1-22
St. Louis Blue (87)  — C. Milland N. Osmond  1-6, 23-23
South Of The Border (47)  — B. Royalty H. Hughes  11-11, 7, 23
Sudden Money (61)  — B. Royalty H. Hughes  3-5, 10-30
Superman (60)  — B. Royalty H. Hughes  3-5, 10-30
Details under title: Silver Trail Patrol
Tabor, Detective (50)  — B. Royalty H. Hughes  3-5, 10-30
Union Pacific (26)  — G. Patrick  1-13, 6-30, 3850
Unmarried (47)  — B. Royalty H. Hughes  11-11, 7, 23
Zenith (26)  — B. Royalty H. Hughes  1-13, 6-30, 3850

**DICK TRACY’S G-MEN**

**Summary:** — June 11

**Cast:** Ralph Byrd, Irving Pichel, George Tobias, Ted Poston, Wallace Ford, Henry Hall, Rondal Partridge

**Director:** Jack English & William Witney

**Producer:** Robert Beche

Story: Irving Pichel, head of an international spy ring, is apprehended and turned back through the efforts of Dick Tracy and his gang. The scheme is reactivated in time by means of a secret medical process, For the second time Tracy succeeds in ending his notorious career.

**IN OLD MONTREZIEY**

**Western shooting started:** June 18

**Cast:** Gene Autry, Sadie Burnette, June Storey, George Hayes, The Revenue Residents, Norway and Sallye, William Hall, Billy Lee, Jonathan Hale

**Director:** Joe Kane

**Producer:** — Armand Scharfe

Story: Concerns the attempts of the U.S. government to secure large defense contracts; the companyunable to get the land because of invaluable land deposits. The townhall- proof, office Gene Autry's every effort to keep the government's point of view.

**CONSPIRACY**

**Drama** — Shooting started: June 21

**Cast:** Alan Lane, Linda Hayes, Robert Barrat, Lionel Rogos, J. Farrell MacDonald, William Vannon, Sally Street, Ward Frazee, John Long, John Laten

**Director:** Lew Landers

**Producer:** — Robert Sick

**Story:** Allan Lane, a U.S. sailor, becomes involved in international intrigue of a mythical country concerning a poison gas in quantities such as to destroy all the Allied Nations. Allan Lane, a patriot of the nation, manages to record Linda Hayes successes in securing his release from the complications.

**THE DAY THE BOOKIES WEPT**

**Comedy** — Shooting started: June 29

**Cast:** Joe Power, Betty Grable, Richard Lane, Tom Kennedy, Jack Arnold, Thurston Hall, Max Wagner, Carol Hughes

**Director:** Lew Landers

**Producer:** Bob Sick

**Story:** Joe Power, along with a gang of cad drivers who purchases horses that wins so often, breaks the bookies.

**To be released on 7/24-24 program**

**CONSPIRACY**

**Drama** — Shooting started: June 29

**Cast:** Victor McLaglen, Sally Eilers, Joseph Calleia, Barry Fitzgerald, Elizabeth Risdon, Adele Pearce

**Director:** John Farrow

**Producer:** — Robert Sick

**Story:** Victor McLaglen kills a man in a fight. An innocent person is convicted of the crime. McLaglen confesses his guilt to Joseph Calleia, a priest. Calleia is torn between his desire to see true justice done and the duty of his office which makes secret things told in the confessional his, by mental suggestion, to coerce McLaglen into revealing the truth.

**To be released on 7/24-24 program**

**IN PRODUCTION**

**Fifth Avenue Girl** — G. Rogers & Holt

**Details:**

<table>
<thead>
<tr>
<th><strong>REPUBLIC</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1939-40 Features (54) Completed (44) In Production (2)</strong></td>
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<tr>
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**REPUBLIC**

| **1939-40 Features (54) Completed (44) In Production (2)** |
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<tr>
<td><strong>Cast</strong></td>
</tr>
<tr>
<td><strong>Details Rel. No.</strong></td>
</tr>
<tr>
<td><strong>Almost The Perfect Man (64)</strong> — G. O’Hara H. Wood  1-1, 1-34, 3872</td>
</tr>
<tr>
<td><strong>Details under title: Gerty Max</strong></td>
</tr>
<tr>
<td><strong>Arctic Legion (58)</strong> — G. O’Hara H. Johnson  11-19, 20-30, 3882</td>
</tr>
<tr>
<td><strong>Bachelor Mother (60)</strong> — G. Rogers &amp; Niven  3-25, 841, 841</td>
</tr>
<tr>
<td><strong>Career (54)</strong> — N. Berry, J. Parker R. 5-28, 8-11, 3882</td>
</tr>
<tr>
<td><strong>Beauty For The Ashing (55)</strong> — G. O’Hara H. Johnson  11-19, 20-30, 3882</td>
</tr>
<tr>
<td><strong>Boy Slaves (72)</strong> — A. Shirley H. Daniel  11-5, 2-49, 3891</td>
</tr>
<tr>
<td><strong>Details under title: Tubby’s Girl for</strong></td>
</tr>
<tr>
<td><strong>Career (54)</strong> — N. Berry, J. Parker R. 5-28, 8-11, 3882</td>
</tr>
<tr>
<td><strong>Five Came Back (54)</strong> — W. Marks C. Wipke  1-6, 3-49, 3882</td>
</tr>
<tr>
<td><strong>Girl and the Gambler (60)</strong> — L. Carrillo S. Dunn  12-4, 9-49, 3892</td>
</tr>
<tr>
<td><strong>Details under title: The Rough Riders</strong></td>
</tr>
<tr>
<td><strong>Girl From Mexico (70)</strong> — L. Velez D. Woods  3-25, 8-49, 3882</td>
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<td><strong>Great Man Votes, The (74)</strong> — R. H. P. Holland  11-5, 2-49, 3882</td>
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<tr>
<td><strong>Grand Men Of The (54)</strong> — G. O’Hara H. Johnson  11-19, 20-30, 3882</td>
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<td><strong>Details under title: Memory Of Love</strong></td>
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FOUR FEATHERS... A quartet of gallant British soldiers are again defending The Empire against its enemies... and another colorful adventure film depicts their exploits. FOUR FEATHERS has the ingredients that make for popular entertainment, but it will need selling. Produced by Alexander Korda in England, the picture has no names of marquee value. However, it is a tale of Courage, Cowardice, Cruelty, Adventure, Daring, Drama, Romance... and Technicolor! It is teeming with broad sweeping action; squares of Coldstream Guards solemnly charging the fanatical white clad Dervishes; a little band of courageous English and natives taking command of the Arsenal and fighting to the last man until the rescuers arrive. There's stuff to sell! And the story: Of the hero quartet, one decides to resign from his regiment on the eve of its departure for Egypt. His pals charge him with cowardice, each sending him a white feather—token of their disdain. His sweetheart, likewise, does not understand and she plucks a white feather from her fan to make four. Realizing and confessing that it is cowardice that impelled his action, he leaves for Egypt alone to reclaim his honor and self-respect. How he finally reaches his friends, suffers all manner of torture to save them from the Dervishes and eventually wins recognition of his bravery makes what should be an exciting tale.

GOOD GIRLS GO TO PARIS

(Columbia)

"... Gayest screen comedy that has hit town in a long time. While the plot is thin, the characters are enormously engaging... A bright and zestful film..."

Howard Barnes, N. Y. HERALD TRIBUNE

"... Good... A festival chuckle for those who can pass lightly over certain tired aspects of plot and character... Unavoidably second-hand but found in A-I shape... Dandy light entertainment..."

Archer Wosten, NEW YORK POST

"... Some pleasant invention in its situations and lines are gay and sparkling... Well acted by Joan Blondell, Melvyn Douglas, Walter Connolly... Alexander Hall's direction is deft and light-handed..."

William Boehnel, N. Y. WORLD-TELEGRAM

STOLEN LIFE

(Paramount)

"... Interestingly presented and reasonably resolved... Toned down for the feminine trade..."

Frank S. Nugent, NEW YORK TIMES

"... Narrative does not lend itself to screen treatment... STEAL LIFE and Miss Bergner just don't suit each other..."

Howard Barnes, N. Y. HERALD TRIBUNE

"... Pretty static and unbelievable as well as lacking in punch and drama... Not enough to keep one's interest sustained from beginning to end..."

Wm. Boehnel, NEW YORK WORLD-TELEGRAM

"... Bergner fans will be pleased. Others will not find the picture very exciting..."

Archer Wosten, NEW YORK POST

DAUGHTERS COURAGEOUS

(Warner)

"... Warmth, humor, poignance and the less readily definable quality which we can describe only vaguely as an interest in people... Thoroughly pleasant entertainment... Thoroughly pleasant to grace it..."

Frank S. Nugent, NEW YORK TIMES

"... Although it has a scrambled plot and is considerably too long, it is an amusing lightweight show... An unsubstantial but clever tour-de-force..."

Howard Barnes, N. Y. HERALD TRIBUNE

"... Utterly charming, witty and delightful entertainment... All the characters are delightful..."

Wm. Boehnel, NEW YORK WORLD-TELEGRAM

"... Good... Takes a lot of credibility... Despite some handicaps, has genuine virtues..."

Archer Wosten, NEW YORK POST

MAISIE

(U.G.M.)

"... Although Ann Southern and Robert Young, assisted by a good supporting cast, try to give it a fresh airing, the results are considerably less than satisfactory..."

Wm. Boehnel, NEW YORK WORLD-TELEGRAM

"... Good... Detachable cinema tidbit—pert and tricky and punch-packed, and warmingly ingratiating... Moves fast and amusingly..."

Irene Thirer, NEW YORK POST

"... Plenty of incidents, situations and action to keep one interested... It is a characterization of the girl as done by Miss Southern that lifts the film far above its class..."

Elise Finn, PHILADELPHIA RECORD

INVITATION TO HAPPINESS

(Paramount)

"... Never quite overcomes inherent flaws... Saving grace of humor, in scene and line, and a compassionate understanding of people..."

Frank S. Nugent, NEW YORK TIMES

"... Actually becomes an excellent mother-son, father-son love story... Swirls through sound, human and trying sequences to the smashing up of this family... Assuredly recommended..."

W. Ward March, CLEVELAND PLAIN DEALER

"... Thoughtful, serious character study... Occasional lapses of pace..."

Elise Finn, PHILADELPHIA RECORD

"... Nothing but the best... Fight climax is one of the most exciting ever seen... Dunne-McMurray team is a lively one and the story wisely gives them alternate moods and comedy and drama..."

Henry T. Murdock, PHILA. EVENING LEDGER

CLOUDS OVER EUROPE

(Columbia)

"... One of the wittiest and pleasant comedies that have come a coping to the American screen this season... Doesn't lose its sense of humor once, not even when the melodrama is at its most melodramatic... Far more comedy than a spy thriller..."

Frank S. Nugent, NEW YORK TIMES

"... Has a bit more than its quota of highly improbable situations... First-rate performing, authentic backgrounds, pace and cumulative suspense are nicely blended to make a disarming and entertaining photoplay..."

Howard Barnes, N. Y. HERALD TRIBUNE

"... Real Thrilled... Thrills in abundance in this expert bit of speeding along with a grand performance by Ralph Richardson..."

Wm. Boehnel, NEW YORK WORLD-TELEGRAM

"... Yields to none in point of entertainment... Laughter and thrill are extracted from credible situations and well-drawn people..."

TARZAN FINDS A SON

(U.G.M.)

"... A glorious romp... Spools its narrative..."

Wm. Boehnel, NEW YORK WORLD-TELEGRAM

"... Good plus... For laughs and thrill and breathless suspense this episode can't be beat... Great sport if you don't take it too seriously..."

Irene Thirer, NEW YORK POST

"... Hairbreadth as ever... Best scenes are underwater... Never takes itself more seriously than the audience takes it..."

Elise Finn, PHILADELPHIA RECORD

"... Tarzan, Jr. gives a lift to a series that was just beginning to get just a little too preposterous..."

Ollie Wood, PHILA. EVENING LEDGER

S. O. S. TIDAL WAVE

(Republic)

"... Script is preposterous... the staging is slipshod and the acting comes under the heading of mugging when it is not downright amateurish..."

Howard Barnes, N. Y. HERALD TRIBUNE

"... The effective climax is wasted on a mediocre little story..."

William Boehnel, N. Y. World Telegram

"... Fair plus... Fairly hard-to-believe gangster-hero melodrama..."

Archer Wosten, NEW YORK POST

"... Synthetic film in the synthetic story, the disaster scenes are nevertheless realistic enough to hold you spellbound in your seat..."

Rob Reed, CHICAGO AMERICAN
INVITATION TO HAPPINESS . . . Irene Dunne and Fred MacMurray are teamed in this new angle on the old prizefighter and the lady theme. As is the case with most movie pugs, Fred is a braggart without much sense of responsibility to his wife or his newborn son and it is only after a lapse of ten years that the parents are reunited by their son, a boy who resented his father. Film reviewer Leyendecker liked this Paramount picture, calling it "an interest-holding emotional drama, produced, directed and cast with distinction." Wesley Ruggles, an ace megaphone, directed and the supporting cast includes Clarice Ruggles, Billy Cook, William Collier, Sr., Jean Parker, Johnny Downs, Henry Kolker, Noah Beery, Jr., Nana Bryant comprise the cast.

PARENTS ON TRIAL . . . Those much-maligned oldsters, parents, come in for more indictment on the score of child-abuse in this Columbia exploitation programmer. When the parents of a newly married young couple force an annulment of their marriage, the children are compelled to meet clandestinely and, eventually, the boy gets into trouble and goes to reform school. Further complications involve both children, but the intervention of a woman friend clears them and places the blame on the bigotry of their parents. Jean Parker, Johnny Downs, Henry Kolker, Noah Beery, Jr., Nana Bryant comprise the cast.
REPORT OF THE NEGOTIATING COMMITTEE

(Continued from Page 5)

Page 13 (3). Overlaying. Form was never discussed.

Page 14 (XX). “Agreement to Arbitrate.” Neither this nor other arbitration features were ever discussed in the Negotiating, except with reference to clearance. Numerous suggestions made by the General Counsel are included in the latest draft, but the adoptions and rejections of his suggestions were not discussed even with him.

Page 15-16 (XVII) - Term. No discussion. The references to the effect on the Code of possible legislation was never discussed and is out of line with assurances given in reference to the Needy Bill.

Page 20 (3). Disputes relating to clearance. Contrary to all discussions during the negotiations, as above pointed out, and appeared for the first time in the March 30 draft.

In order to appreciate the significance of these changes, most of which appeared for the first time in the March 30 draft, it should be remembered that your Committee had no contact with Mr. Rodgers’ group after January 16; that the distributors produced nothing in the way of revised draft between January 16 and March 30, and this in spite of the fact that it was published in the trade press and generally known that the authority of the Allied Committee would lapse on March 1st. The foregoing fully vindicates the position taken by Allied on December 1 and restated on numerous occasions since then that it would not take final action on the proposals until it had a complete program which the distributors would pronounce final.

3. REPORTS OF STEPS TAKEN TO CIRCUMVENT THE PROVISIONS OF THE CODE. While your Committee does not take the position that in this matter the prospect for the future must be judged solely by the experiences of the past, they feel that as an introduction to what follows they may properly refer to matters that occurred under the N. R. A. Code. During our negotiations the assertion was made by a member of the Committee that in order to defeat the cancellation privilege allowed by the N. R. A. Code the distributors deliberately padded their blocks with low cost “cheaters” in order that the exhibitors would exhaust their cancellation privilege thereon. This was confirmed by one of the distributor group. And certainly it is well known that the practice of selling shorts on the weekly payment plan was devised to defeat the N. R. A. provision against forcing shorts except in proportion to the number of features licensed.

From reports received from credible exhibitor informants in various parts of the United States your Committee is convinced that the following practices are now being employed by some at least of the major distributing companies which are advocating approval of the proposals by the exhibitors:

(a) Requiring exhibitors to negotiate for and license short subjects before they will even discuss selling their features.

(b) Shorts are being forced.

(c) Foreign pictures are being forced.

(d) Despite poorer business conditions now prevailing, price of flat rental pictures raised and number of percentage pictures increased to offset possible loss through exercise by exhibitors of the cancellation privilege.

(e) Special inducements offered in price and terms for waiver of the cancellation privilege.

(f) Waiving of guarantees and selling on straight percentage in order to secure preferred playing time.

(g) Effective charges being added to all flat rentals for 1939-1940. In addition, distributors are increasing film rentals to equal the amount of the excessive charge formerly paid on percentage pictures.

(h) National allocations discontinued, thus retarding free use of cancellation and restricting same to the lowest price bracket.

Based on the statement made by a principal executive of one of the major distributors at the open forum yesterday, your Committee must conclude that the purpose of the distributors is to exact increased rentals which will compensate for any possible loss under the proposals. That being so, the effect of the Code on the exhibitors will be to compel them to pay more money than last year for fewer pictures; or, stated differently, to require the exhibitors to pay in full for all pictures cancelled under the privilege granted.

4. ACCEPTANCE OF THE PROPOSALS WOULD JEOPARDIZE PROSPECTS OF EXHIBITORS FOR ADDITIONAL RELIEF. At the very first interview which Messrs. Vanns and Myers had with Mr. Rodgers on the subject of the negotiations, about the middle of September, 1938, the question was posed, “Will participation on our part mean that we will be precluded from seeking passage of the Needy Bill?” They were told that the negotiations would have no bearing on the Needy Bill or the Government suit, except as the experience might bring about better relations which would lead us voluntarily to abandon such methods. This statement was later repeated in substance by Mr. Rodgers in a telephone conversation with Mr. Vanns.

It was upon this assurance that Allied entered into the negotiations.

Since then the distributors have made every possible use of the negotiations to defeat the Needy Bill, to influence the attitude of the Department of Justice in pending litigations and otherwise to handicap Allied in its efforts to secure real and lasting benefits for the independent exhibitors.

Because we regard this as the most important factor entering into our decision that the proposals should be rejected, we feel that we should retrace our steps and give an outline of the manner in which this program has been carried out.

At hearings on the Needy Bill in 1936 a suggestion was made by spokesmen for the distributors that negotiations be initiated to settle problems within the industry - obviously to prevent favorable action on the bill.

The next serious proposal along this line came coincident with a visit of Big Eight executives to Washington to head off the Government’s suit.

The first draft of the proposals (Dec. 1) was sent to the Department of Justice with a statement that they had been agreed to in principle notwithstanding the fact that your Committee had stated - and they hereby reiterate that statement - that no such agreement had been reached.

The long silence after the January 16 meeting was suddenly broken when the distributors burned the midnight oil - to quote one of the trade papers - to get out the March 30 draft on the eve of the hearings on the Needy Bill.

That draft was presented to the Senate Committee by Mr. Rodgers as a reason why the bill should not be passed. It is set forth in the minority report of the Senate Committee as a reason why the bill should not pass.

According to press reports the draft has been carried by the distributors to the Secretary of Commerce in an effort to induce him to use his influence with the Department of Justice to settle the Government suit on the basis of the proposals.

The preamble, which appeared for the first time in the March 30 draft, would require that exhibitors agree that the provisions of the Code - including the continuation with slight modifications of compulsory block booking and illegally imposed clearance, not to mention many other abuses - are the fair trade practices of the industry. Moreover, the effect of agreeing to the Code would be to in effect validate all other practices observed in the industry and not specifically mentioned in the Code.

Mr. Rodgers has made it plain that these proposals represent the maximum concessions that the distributors are willing to yield. Therefore, no further progress can be made along this line. If the exhibitors agree to the proposals they will be greatly handicapped in, if not actually debarred from, seeking further relief by other means. This demonstrates the fallacy of the argument that this is a “step in the right direction.” It is not a step in any direction, it is the end of the trail.

Respectfully submitted,

NEGOTIATING COMMITTEE

(Signed) H. A. COLE, Chairman

The foregoing report was considered by the Board of Directors of Allied States Association on June 15, 1939, and was approved. The Board directed that the report be presented to the Tenth Annual Convention of the Association as embodying the views of the Board in respect of the proposed Trade Practice Code and Rules of Arbitration.
Any Trade Paper That Doesn’t Know The Industry’s Vital Problems - or Lacks The Guts To Discuss Them Honestly - Is Not Worth The Paper It’s Printed On!

FILM BULLETIN

IS SERVING THE ENTIRE MOTION PICTURE INDUSTRY FAITHFULLY BY TELLING THE TRUTH—REGARDLESS OF WHERE THE CHIPS MAY FALL.

THIS IS THE INDEPENDENT PAPER
'CLIMBING HIGH' WEAK BRITISH SLAPSTICK FARCE

Rates • • • for lower half of duals; poor for action houses

GB Production distributed by 20th Century-Fox
67 Minutes
Jessie Matthews, Michael Redgrave, Noel Madison, Mary Clare, Alistair Sim, Margaret Vyner, Francis L. Sullivan, Tucker McGuire, Torin Thatcher, Basil Radford.
Directed by Carol Reed

In contrast to the recent high quality of British product shown here, CLIMBING HIGH suffers because of its obvious and heavy-handed attempt to ape the more successful American light comedies. As summer entertainment, this GB production may pass muster because of its Alpine sequences and general air of gaiety. Although that part comedian, Jessie Matthews, is not given opportunity to display her dancing ability, her name will carry some weight at the box office. It is strictly for the secondary spot in duals when coupled with a drama or action film.

The story starts promisingly in a London studio where Jessie Matthews as a dancing instructor; Tucker McGuire, a clay modeler, and Alistair Sim, an author with Communist tendencies, are struggling to make a living. With the rent due, Sim is forced to find work as a model and he puts in a good word for Jessie at the same advertising agency. Here her romance starts with a young Englishman who keeps his name and position a secret.

At this point Director Carol Reed sidetracks the story for a slapstick sequence caused by a small wind machine blowing people and props about in a hilarious mix-up. Such an orgy of head-bumping, prop-throwing and general low comedy confusion has not been indulged in since the early Mack Sennett comedies were popular. The climax of the plot takes Jessie to Switzerland where her romantic difficulties are straightened out atop a snow-capped peak.

The delectable Miss Matthews handles her comedy part in a light, airy fashion. Michael Redgrave, remembered from "The Lady Vanishes," gives an ingratiating performance and two others from the same film, Mary Clare and Basil Radford, slip amably into the low comedy pattern.

LEYENDECKER

'THREE TEXAS STEERS' GOOD MESQUITEERS WESTERN

Rates • • • in western spots

Republic

59 Minutes
John Wayne, Ray Corrigan, Max Terhune, Cyncline Landis, Roscoe Arbuckle, Ralph Graves, Collette Lyons, Stanely Blystauk, David Sharpe, Billy Curtis, Ted Adams, Ethan Laidlaw.
Directed by George Sherman

Latest of the Three Mesquiteers series is a lively western adventure which keeps up the high entertainment average Republic has set for this riding trio. Should do well in action spots and, as John Wayne's box office stature has increased since his appearance in "Stagecoach," will also fit in on some naborhood duals.

The story has a novel twist in that this time the boys come to the rescue of girl owner of a circus. The villain is her ranch business manager and the comedy is supplied by Max Terhune and Roscoe Arbuckle, as a stuttering sheriff, and by a tame gorilla.

After a series of mysterious accidents forcing her to close her circus, the girl is compelled to live on her seemingly worthless ranch. By mistake, she makes herself at home on the adjoining ranch of the Three Mesquiteers, who haven't the heart to send her to her own run-down place. The boys soon discover that her business manager is hoping to discourage the girl into selling her property which, unknown to her, is to be the site of a State dam. The bungling Lullaby almost messes up matters by losing the mortgage money, but he comes to the girl's aid by driving her circus horse in a trotting race and winning first prize of $25,000 - enough to pay the mortgage and save the property. The trotting race is a rousing last-minute thrill, one of the many during the course of the film.

John Wayne and Ray Corrigan have made the straight roles of "Stony" and "Tuscon" their own and Max Terhune again supplies some clean comedy as "Lul-laby." Ralph Graves is suitably villainous and Cyncline Landis makes an unusually attractive heroine, whose role, for a change, is important to the plot. Direction and Photography are both above average.

AD TIPS: Play up John Wayne as the hero of "Stagecoach".
LEYENDECKER

'THE SINGING COWGIRL' WEAK GIRL WESTERN

Rates • • • for western houses

Grand National

59 Minutes
Dorothy Page, David O'Brien, Vince Barnett, Dorothy Short, Stanley Price, Dee Davis, Warner Richmond, Paul Barrett, Edmund Peel, Sr., Directed by Samuel Beige

This is by far the weakest of this girl western series. Story moves in fits and starts and stops altogether in several spots while Dorothy croons several of the worst cowboy ballads we have heard. The plot western formula number 386. It makes a tremendous effort to toss most of the hero bickersons to leading lady Page instead of letting them go logically to leading man O'Brien. This leads to some pretty ludicrous story twisting and also slows up the action considerably. Production and Photography are good. Will only do for Saturday matinees and dyed-in-the-wool western spots.

The very heavy plot deals with the murder of a couple of parents by the villain, who aims to get control of a stream which is full of gold. Ironically, the gold is in that part of the stream which runs thru the villain's own ranch. Dorothy Page and David O'Brien bring the villain to justice, while they take care of an orphan left by the dead couple.

There is quite a bit of "ham" in most of the performances. Vince Barnett tries awfully hard to be funny without material. Warner Richmond is overly villainous.

Director Beige's direction makes the 59 minutes seem much longer!
INDIANAPOLIS SPEEDWAY . . . This melodrama is keyed to the roar and speed of that dizzy sport of death—auto racing. The plot deals with the conflict between two brothers. The older, Pat O'Brien, is the recent Indianapolis Speedway winner; the younger, John Payne, is being financed thru college by Pat. But, Payne has the speedster's blood coursing thru his veins, too, and soon he is competing against his brother. When Frank McHugh, Pat's mechanic, tries to prevent trouble between the boys during a race, he is killed. Pat quits racing and vanishes. On another Indianapolis Speedway Day, Payne has an accident and brother Pat, hiding in the stands, steps into the breach as substitute driver and again the family name is carried to victory. Ann Sheridan and Gale Page are the girls in the story. It's a Warner picture.

THE MAGNIFICENT FRAUD . . . Akin Tamiroff, always the recipient of critical acclaim in supporting roles, takes the spotlight in this new Paramount picture about dictators, rebels and thieves. Based on Charles G. Booth's "Caviar For His Excellency", it tells of an amazing deception practiced by a clever actor, who replaces the assassinated dictator of a mythical South American country. Three persons know the secret and they become involved in a tense drama of intrigue. Tamiroff, of course, plays the dual role. Lloyd Nolan, Patricia Morrison, Mary Boland, Ralph Forbes and Steffi Duna support.
FILM BULLETIN

SHORT SUBJECTS
FROM PHILLY
By "Jawwâlîk"

You must ask BOR LYNCH to tell you how he had trouble convincing one exhibitor that "Goodbye Mr. Chips" is not an advertising picture on behalf of the Chipsso soup company! And, while you're at it, let him tell you what sensational business that picture opened at the Boyd—which it did! The BEN FERTELs are happy about the birth of a son, who, Ben will tell you, has already been named a member of Allied. The following managerial shifts at the WM. GOLDMAN Theatres: ABE FRANK from the Hiway, York, to the local 56th Street; SAM COHEN from the 56th to the Hippodrome, Potstown; GEORGE FLECK from the Terminal to the Hiway; General Manager Lyle Trenchard is temporarily supervising the Terminal; HERMAN GLUCKMAN, the Republic house, was in town Thurs., conferring with district manager HARRY LA VINE and branch manager MAX GILLIS. The ELLIS Interests bought the Tower, Can- den. Will remodel house entirely and reopen Labor Day with split week vaude and pic. CHARLES ZAGRANS' son was bar mitzvahed last week. OSCAR NEUFELD, JOE LEON and AL GOODWIN, three of our most convivial round-the-towners, moved from the Sylvania Hotel to the Ritz, making that spot the new central city meeting place of film men. Friends of STEVE STIEFEL will be glad to know that he is returning to his position with the Springer-Coalics circuit in N. Y. this fall after a protracted illness. A gavel used by Vice-President Garner to keep the U. S. Senate in order was presented to MRS. CHARLES DUTKIN, wife of the exhib, who is president of the Ladies Auxiliary, Parkside Post 151, Jewish War Vets. JANET BETZNER and GEORGE WALTON, of the Fox Exchange, were married last week. OTIS KYZER is now managing Whiner & Vincent's State, Reading. DAVE DIETZ is in town with the thrilling LOUIS-GALENTO fight pic. The Censor Board again rejected application for a seal for the HEBY LAMARR nudity, 'Ecstasy'. The Variety Club is laying plans for its annual MISS PHILADELPHIA contest, the winner of which participates in Atlantic City's annual Beauty Pageant. De-Lite Sales Co. moved off The Street. United Artists is seeking new space on The Street for its exchange. The operators' Local 307 headquarters was being picketed during the past fortnight by a discontented mob, who claimed on his sign that he was not getting enough work, while "friends and relatives" of the leaders are favored. Union officials denied the charge. CHARLES OLIVE, D. C. indie, was here to make arrangements with HARRY BIBEN and EDDIE SHERMAN to book vaude for his theatre. Despite a swell break in weather, local theaoumen are still saying that conditions are "terrible." The universality of this complaint precludes the charge that is merely the usual "blue-rying" of which exhibs are generally accused. Things apparently are bad.

FROM BOSTON
By Barclay

Douglass Montgomery is scheduled to star in "Autumn Crocus" at Marblehead, Mass., with North Shore Players, week of July 31; Dennis King stars in "Olympia," week of July 3, at the same summer theatre. Building of Arts Cinema in Bar Harbor, Me., is new addition to summer film house list. Paul Wolfgang, manager, will book both American and foreign films, with reserved seat policy. Joe DiPesa, exploitation director for Loew's Theatres, Boston,jack on the job after long illness. Red King, stage manager for the Keith-Boston when they run vaudevile, is assisting Jack Granara, publicity chief for RKO Theatres here, during the summer. Keith-Boston closed six months of vaudevile June 18 at 29-30-40 scale. Benji Goodman moved Boston, June 23, when he gave Hub jitters a free show from the bandstand in Boston Common. Drew about 4,000 into the park. Film exchange crowd and exhibitors will join in a gigantic outing near Boston, August 15. Major Healy of the State censorship office, heads the committee, with Bill Cuddy of RKO Pictures and Steve Brody of Monogram Pictures arranging most of the details. Howard Burkhardt, formerly manager of the Capitol, Washington, D. C., is new manager of Loew's Orpheum. Successes George A. Jones, resigned. Eddie Richardson, from Loew's Penn in Pittsburgh succeeds Walter Kessler as assistant manager. Transfers to Southeastern Division of Loew's Theatres. M & P Theatres annual outing at Plymouth, Mass., June 24, drew almost 100 sport-minded employees. Phil DePetro, manager of the Jamaica Plain Theatre, is to be married soon. Bayside Theatre, Hull, Mass., opened for the summer...Judy Canova was hosted to the Boston Press at a luncheon June 27. Ann and Zeke, playing with her in "Yoked Boy," accompanied her. Marjorie Adams, film reviewer for Boston Globe, heads for Hollywood, July 6, for three-week visit...Trans-Lux, Boston, now playing revivals, with shorts and news digest...Alice Dervin, niece of Ed Dervin, M-G-M general manager of studios, returned home after two years on Coast..."Ballerina" in being booked through the E. M. Loes circuit...Sanford Hall Theatre, Medway, Mass., re-seated...Headquarters of M & P Theatres undergoing renovations...Dorris Andrews back in town looking gorgeous after several months at Saranac Lake.

E. PENNA. ALLIED APPROVES CODE REJECTION, NEELY BILL

At a meeting held in the Broadwood Hotel Thursday, the Philadelphia Allied unit unanimously passed a motion approving the action of National Allied in rejecting the majors' Code of Fair Trade Practices. The organization also passed a motion approving the Neely Bill to end "shoe company" book booking and forwarded copies of the resolution to Senators Duffy and Davis of Penna. Survey blanks for verification of films terms were distributed to the members. They will be compiled and analyzed by the Allied staff and a summary presented to the body at the next meeting.
A WOMAN IS THE JUDGE ... This woman jurist had deserted her husband and baby daughter many years before. When a petty racketeer is brought before her, little does she realize that he is using her daughter as a tool in his criminal ways. Daughter kills her crime tutor when he threatens to blackmail her mother. Her mother quits the bench to defend daughter. Freedom, reunion and happiness close this tale. It's a Columbia release with Frieda Inescort, Otto Kruger and Rochelle Hudson in the top spots.

WATERFRONT ... Action on the waterfront is the keynote of this Warner Bros. programmer. Dennis Morgan is a longshoreman with a policy of "hit 'em first and argue afterward". When he promises a priest to reform, Gloria Dickson agrees to marry him. When Morgan's brother is killed in a fight with Ward Bond, the waterfront bully, he forgets his promise and goes on a hunt for the killer. To save her husband from the consequences of his own fury, Gloria tries to help the murderer escape, with more complications ensuing. The problem is solved when Bond slips from a window ledge and falls to his death. The cast includes Marie Wilson, Larry Williams and Sheila Bromley.
you must use NATIONAL SCREEN TRAILERS
...consistently good for almost twenty years...

you must use NATIONAL SCREEN TRAILERS
reaching a hundred percent audience at
every performance...

you must use NATIONAL SCREEN TRAILERS
with their double selling values...appealing
through BOTH the printed word and the
spoken word...

you must use NATIONAL SCREEN TRAILERS
reaching more people, selling more seats at
lower cost than any other advertising you
can buy...
WHY THE CODE FAILED

The more we hear of the conflicting statements from Allied and from the Distributors' Code Committee the more convinced we become that there is solid foundation for the opinion of Al Steffes that film lawyers "messed up" the intentions of the men who negotiated the pact.

In the report of the Allied Negotiating Committee the flat declaration is made that various clauses were altered beyond recognition and precise statements of fact are offered to support that contention. On the other hand, in a report issued by William F. Rodgers, chairman of the Distributors' Committee, this comment appears: "Contrary to the statements contained in this (Allied) report, the Code covers, not substantially, but wholly, every single item discussed and agreed upon with the Allied Committee."

Upon casual perusal that might seem to refute completely Allied's position. Yet it certainly does not. For the Code might readily cover EVERY SINGLE ITEM discussed between Allied and the Majors without actually conceding one single point sought by the exhibitors. Much can happen 'twixt the reaching of an agreement between two open-minded men like, say, Bill Rodgers and Nate Yamin and the appearance of that clearly understood verbal understanding in written, legal form.

One need not be of suspicious bent of mind or of fertile imagination to surmise that the attorneys for the film companies spent many hours analyzing the proposed Code with the frank intention of formulating it so that their clients would give up the very minimum.

But what they failed to realize is, this Code was not intended to be a subterfuge to appease the exhibitors temporarily. The film counselors should have known, or been told, that not ten or fifty independent exhibitors, but many hundreds have filed specific individual complaints against their clients with the U. S. Government. That the abuses which have been practiced for so many years by the Majors are coming home to roost and eating at the vitals of the entire industry—their clients as well as their clients' customers. That this industry is suffering from its own misdeeds and can save itself only if its leaders are of a mind to save it.

But the men who drew up the final Code were lawyers first and fair-minded conciliators second—or not at all. They handed the nation's exhibitors a document which purported to satisfy many of their complaints. But when we sent copies of that "legalized" Code to two thousand independent exhibitors, selected at random from coast to coast, and asked them to express their opinions of it, in all the hundreds of answers we received the most enthusiastic comments are typified by this actual example: "It doesn't seem to offer much relief, but I suppose we should accept it as the best we can get."

How can we then criticize Allied for its refusal to place its official seal of approval on that document? For a full decade, Allied has been fighting against tremendous odds to regain for the independent theatreman his bargaining power and his right to compete his business by his own discrimination, rather than by the dictates of the film sellers. Why should that organization accept a quarter-way offer of appeasement and jeopardize its whole campaign to win relief that really matters? One would have to be naif indeed to believe that the Majors would not have dashed down to Washington waving the Code as the Ultimate and Complete Fulfillment of The Better Day In Film Business had Allied signed. Attempts had already been made to convince the Department of Justice that such was the case.

And this one more point: Allied would have been unforgivably remiss in its duty to the independent exhibitors of this nation if it had not insisted that every point of the code be sunlight clear in its intent and function. During the past decade numerous programs of "concessions" have been presented to exhibitors by the Majors and during that time the independents' rights have been gradually and steadily restricted. Who would deny them their justifiable skepticism? Are not the salesmen of one of the outstanding major distributors already flagrantly advertising the fact that it intends to circumvent the 20% cancellation privilege by selling exhibitors pictures less than its full product; thereby depriving them of their exercise of that privilege?

A good code can be written by the same men who negotiated this code. The problem for the fair-minded men of the Majors is to convince their attorneys that they mean business. Until they do that, they will find that the majority of independents will string along with Allied's fight for basic reforms. The average exhibitor may be satisfied with half a loaf, but he will not accept crumbs.

MO WAX
The Movies March On!

Last week The Movies March On was hailed by industry leaders and trade critics as "great entertainment" and as "a definite contribution to the industry."

And this week, from coast-to-coast, theatre managers and newspaper critics are unanimously re-echoing this enthusiasm. For overnight The Movies March On— with its 30 big stars appearing in the greatest moments of the greatest pictures ever produced—has become a stellar attraction.

SEE IT—and you'll know why it is already the most-discussed picture of the month.
EDITORIALS

HARRY BRANDT
—B Y POPULAR DEMAND!

It isn't Clark Gable, or Robert Taylor, or Tyrone Power for whom the exhibitors of this country are begging. IT'S HARRY BRANDT!

On the "very best authority" the trade press has learned of a spontaneous and overwhelming movement among theatremen to draft this glowing new hero to take their saviour. The source of that startling information is none other than the good Mr. Brandt himself.

Like the village politician who blusteringly disclaims any desire to toss his hat into the ring, while his heart is pounding feverishly for the nomination, Brandt told the press several weeks ago that he would not head another national exhibitor organization—unless, of course, he was wanted. But, if the exhibitors insisted, well, gee, that would be different.

Now the ambitious New York circuit operator apparently hears the call to duty. Brandt advised the trade papers last week that he has received "a number (could it have been two?) of letters" pleading with him to start a national organization. Thus far, he informed the world with characteristic modesty, he has resisted these pleas, but if many more such letters come to him, he may have no alternative but to heed the crying voice of America's independent theatremen!

Look to your laurels you Gables, Taylors, Powers—the bright new star in the movie sky is Brandt. With a fan mail like that which he claims, Hollywood is his logical destination.

SPREAD YOUR PLAYING TIME

It is the policy of some exhibitors to rush early each season to buy the complete products of three or four of the biggest majors, thus precluding the possibility of doing business with other companies. That is an unwise practice for several reasons.

The exhibitor who meekly accepts block booking as an inevitable and unavoidable evil and doesn't resist it to the limit is encouraging the continuance of that practice. He is doing his share, too, to stifle the development of other producing companies, which might be able to offer him outstanding product if they have a substantial booking outlet.

In planning his buying program, the exhibitor should strive to spread his playing time over as many products as possible. In that way he will be in position to obtain the best of each product and, at the same time, foster the growth of companies like Universal, Columbia and the independents, Monogram and Republic. Study the weak half of any one of the big majors' programs this past season and judge for yourself how much better it would have been to have played the cream of those companies named above.

GOLDWYN!

They tell many funny stories about Sam Goldwyn, stories that make him out an illiterate and a mountebank. While watching "Wuthering Heights" for the second time recently, this popular impression of the man behind that picture kept flashing to mind.

Who, but Sam Goldwyn, we thought would have the courage to select this brooding Emily Bronte tale for film production? Who, but Sam Goldwyn, would pass by the popular actors available for the role to bring in the comparatively unknown, but perfectly suited, Laurence Olivier to play the gypsy lover? Would, but Sam Goldwyn, would sponsor such infinite perfection in all the details of production for a picture of such dubious boxoffice value? Who, but Sam Goldwyn, would combine all the elements that were poured into "Wuthering Heights" to make it the artistic and commercial success it is?

We left the theatre and returned to our office to find a review from Hollywood on "They Shall Have Music". Who, but Sam Goldwyn, we marvelled, would make a boxoffice success with Jascha Heifetz, the violinist, of all people, as its star?

From now on, we, too, shall say, "Include me out"!
"BACHELOR MOTHER" BRIGHT COMEDY IS SURE-FIRE HIT

Rates • • • + in all except action houses

Hollywood Preview

RKO

80 Minutes


Directed by Garson Kanin

Absolutely perfect is the most fitting description for this tantalizing RKO comedy—something on the screwball side—with a human touch that is genuine. From start to finish it is bright, amusing and delightful entertainment. Norman Krasna's apparent disregard for the Hays office makes his screenplay a saucy affair with plenty of adult appeal. The production, direction and acting are eminently satisfactory. It is hard to conceive of a better comedy being turned out by Hollywood for many months to come. The names, word-of-mouth advertising and critical applause will build this into a first-class hit in every locale except the rural and action spots.

Ginger Rogers, department store clerk, loses her job after the Christmas rush. While looking for employment, she comes upon a woman deserted by her husband as a result of a failed business. The heads of the home find Ginger with the baby. Their experience with many such cases convinces them that Ginger is the mother despite her protests to the contrary. After David Niven, son of the store's owner, is made aware of the circumstances surrounding Ginger, she

is given back her job. Rogers decides there is nothing to do but to care for the baby. Niven kindly, but not too efficiently, offers his help. David's father, Charles Coburn, hears of these doings through a note sent by Frank Albertson, disgruntled store employee. One look at the baby and Coburn is overjoyed to be a grandfather, although he is somewhat perturbed at Niven's failure to marry the girl. He insists on an immediate ceremony—something both Ginger and Niven believe they want to avoid. This leads to an humorous climax, where David and Ginger decide to marry each other. The tag line is a howl.

Rogers is delightful. Equally so is David Niven. Charles Coburn's irascible, domineering father is a vivid characterization. Frank Albertson, E. E. Clive, Elbert Copek, Jr., Ferde Groves, Ernest Truex and Leonard Penn stand out in roles, which are small, but effective.

Garson Kanin, Hollywood's young and unpredictable new director, handled his first A production with all the finesse, ingenuity and imagination that has characterized his previous efforts. The clever screenplay benefits by his equally arresting treatment.

HANNA (Hollywood)

"ON BORROWED TIME" AN ARTISTIC SUCCESS

Rates • • • + for deluxe and class runs; less elsewhere

Hollywood Preview

MGM

93 Minutes


Directed by Harold S. Bucquet

Metro has done a splendid job in transferring the hit play, ON BORROWED TIME, to the screen, but we fear that it is destined to enjoy limited popularity. It is a highly imaginative, but lovely, fantasy that will linger long in the minds of those who see it. It is endowed with haunting performances: Lionel Barrymore as "Gramps"; Eliza Watson as "Pud"; Sir Cedric Hardwicke as "Mr. Brink". But all these virtues, which will undoubtedly delight the more discriminating flingers, may be too fanciful and slow-moving for the mass audience. Deluxe first runs and class scrubbers should get new grosses; elsewhere it probably will require the support of a comedy or action feature.

The story is a simple one, telling of an old man, Barrymore, who finds himself the possessor of a mysterious power to keep anyone up an apple tree as long as he wishes. When Death (Mr. Brink) comes to claim him, Barrymore hires him up the tree in order that he may remain alive to see that his grandson, Pud, does not fall into the hands of his aunt Demetria. Although one thing after another is tried by Demetria, Gramps' doctor and his lawyer, the old man is determined to keep Mr. Brink a prisoner. When Pud finally is hurt after a fall from the fence which Gramps has placed around the "death" tree—he agrees to the inevitable. Pud goes, too. Together with Gramps and Mr. Brink, he joins Granny in the Hereafter.

Lionel Barrymore gives one of his greatest performances as the crusty, strong-willed Gramps, whose most precious thing is his love for Pud. Sir Cedric Hardwicke plays the difficult role of Mr. Brink with impressive reserve and dignity. Eliza Watson is unbelievably warm and natural. Beulah Bondi, Una Merkel, Henry Travers and Grant Mitchell are excellent. Eila Watson plays Aunt Demetria to perfection.

Harold S. Bucquet's direction gets everything possible from the screenplay, which is little altered from the play.

AD TIPS: Sell this as something unusual—"different" from most movies. Feature Barrymore's performance as the "greatest of many great ones."

HANNA (Hollywood)

'THEY ALL COME OUT' GOOD EXPLOITATION DRAMA

Rates • • • + for action houses

Hollywood Preview

MGM

70 Minutes

Rita Johnson, Tom Neal, Bernard Nedell, Edw. Garson, John Qualen, Adolph Rich,

ard, Frank B. Thomas, George Tobias, Wm. Shawcroft, Charles Lane.

Directed by Jacques Tourneur

Presenting for the first time, scenes actually photographed within Federal Prison walls, this MGM enlarged short subject lends itself admirably to exploitation for the action houses. Story follows a pure and simple "crime does not pay" route with a minimum of preaching. Somewhat episodical and often rambling, the film is nevertheless substantial entertainment for its intended market.

Bernard Nedell is head man of the group of gangsters into whose fold Tom Neal is hired by Rita Johnson. The gang is apprehended after a series of bank robberies, the story then depicts the regeneration of each and the ensuing romance between Neal and Johnson. Only Nedell has the rock—Ofrezos.

Although she hardly suggests a gun moll, Miss Johnson acquits herself admirably. Tom Neal cleverly typifies the disillusioned youth who turns to crime to secure the things he wants. Bernard Nedell's heavy is played with remarkable restraint. Nedell, an American who has been a leading stage and screen player in London since 1929, is an addition to Hollywood worth watching.

AD TIPS: Exploit the actual prison scenes. Query the public on "Can Criminals Be Reformed?"

HANNA (Hollywood)
THE WASHINGTON SCENE
By FILM BULLETIN’s Capitol Staff Correspondent

NEELY BILL CHANCES BRIGHT

As this is written the Neely Bill to outlaw compulsory block booking and blind selling is poised on the senate calendar waiting for the senator’s gun to send it into the battle.

Originally scheduled to come up for debate and vote on July 6th, the measure has since met with delay after delay, but today it is listed as the Number One unfinished business of the Senate.

The July 6th date was set after a discussion on the floor between Neely, Majority Leader Barkley and Senator White, leader of the opposition to the measure, with the proviso “unless some extraordinary situation arises.” Therein lies the rub. Since that date the Senate has been occupied with money matters and other emergency legislation.

At this writing the solons are occupied with amendments to the Social Security Act, the Neely Bill is scheduled to follow immediately after. Death of Claude Swanson, Secretary of the Navy, furnished another delay when the Senate adjourned out of respect, just as everything was all set for it to come up.

One important step, however, in Neely’s efforts to obtain Senate consideration of the bill as the “unfinished business” even though other emergency matters came first. That Neely intends to force a showdown is evidenced by the statement he made on the floor: “I have been waiting for six months for an opportunity to have the Senate consider what is commonly known as the anti-block booking bill and I propose now to take advantage of all parliamentary strategy of which I have any information and knowledge in order to bring the bill before the Senate.”

In spite of all the setbacks it appears that the delay cannot last much longer with the bill occupying the No. 1 position on the Senate calendar. Only a parliamentary blunder could cause long postponement and it is evident from past performances that Neely ranks among the better parliamentarians of the upper House. A Chairman of the Rules Committee he is not apt to commit any such faux pas.

The real reason for the delay has been Neely’s willingness to yield the right of way to other more important emergency matters. This is a usual practice and it is considered good strategy not to hold up important national matters for a special bill of this type. The persistence with which emergency matters continue to arise has caused Neely’s patience to begin to wane.

On Tuesday the West Virginia Senator demanded assurance from Majority Leader Barkley that no move would be made to displace the block-booking bill as the next order of business after the social security amendments were completed. Barkley denied that he has attempted to delay the motion picture bill. “Let me say that there has been no effort made to sidetrack consideration of Senate bill 280”, Barkley said. “I am as anxious as are other members of the Senate to have it disposed of one way or the other at the earliest possible date. I have not only no intention, but no desire, in any way to interfere with the consideration of that bill.”

Observers who have watched the progress of the Neely Bill regard its chances as being very bright for passage by the Senate. Confidential polls indicate a clear majority in its favor—but the producers’ lobby is hard at work!

COMMERCE CONFABS DRYING UP?

Feeling in film circles here is that the Commerce Department conferences with representatives of the motion picture industry, which started out with such hulabaloo are folding up for lack of interest on the part of the majors. This is a natural result of the letter sent to Neely by Secretary Harry Hopkins stating that the confabs were not intended to interfere with consideration of the bill.

Among those subscribing to this view is Abram F. Myers, General Counsel of Allied, who told the FILM BULLETIN correspondent that in his opinion the majors’ only interest in the meetings was to forestall the Neely Bill and in view of Hopkins letter they are now not interested in proceeding further. The entire Commerce Department study is “meaningless”, Myers believes. “What’s the sense of proceeding with an investigation of the motion picture industry by the Commerce Department when the Justice Department has been investigating it all along. The majors wanted to play one Department against the other but after Hopkins letter they have lost interest.”

It is extremely doubtful that Col. Cole, President of Allied, will participate in the Commerce meetings. Cole was invited along with other exhibitor organization heads, but no date has been set for him and Myers declares it is certain he will not participate while the Neely Bill is under consideration. In spite of all the postponements the Allied General Counsel is confident the measure will come up this session.

In spite of the delay on Cole, July 18th has been set for Harry Brandt, president of the ITO of New York, to meet with Commerce officials. He will confer with Dr. Willard Thorp, Ernest Tupper and Nathan D. Golden, chief of the Motion Picture Division. Brandt may bring other ITO spokesmen with him to lay their views before the Department.

UNIVERSAL FILM EXCHANGE MUST BARGAIN

A National Labor Relations Board order of particular interest to the trade was issued here last week. Universal Film Exchange, Inc. at Philadelphia was ordered to bargain with United Office and Professional Workers of America, Local No. 2, affiliated with the CIO.

Order issued by the Labor Board said evidence disclosed that the CIO labor outfit represented a majority of the office workers and management of the Universal Exchange had refused to grant union representatives the opportunity to meet and discuss possibilities of a collective bargaining contract.
THE MAN IN THE IRON MASK' MILD ADVENTURE FILM

Rates • • + generally

Hollywood Preview

United Artists

(Edward Small)

110 Minutes


Directed by James Whale

Although this new version of the Dumas classic reaches no great artistic or entertainment heights, it is a fairly well-made costume drama with sufficient action and atmosphere to please the less discriminating filmgoer. Film's fault lie in the screenplay, which is too long and seems determined to use every possible dramatic element. However, after cutting, UA will have a picture of fair popular appeal, which will get at least average grosses.

Louis Hayward plays the familiar dual role—of twins—one a gallant swordsman, the other a King. When, later in life, their similarity of features is recognized, the King employs his brother to perform some intended distasteful duties, among them the wooing of his fiancée, Joan Bennett. Philippe finds this very pleasant and Joan falls in love with the King, although she is at loss to explain his constantly changing moods. At the instigation of Walter Kingsford, Philippe avails himself of the King's absence and announces his betrothal to Bennett in order to cement relations between France and Spain. The King orders Philippe to be hanged. Their fraternal relationship is then made known to him. Philippe, instead, is condemned to life imprisonment with an iron mask about his head. From this fate he is eventually freed by his loyal friends, the Three Musketeers. In a final decisive move, his brother is removed from the scene and Philippe becomes King of France.

Louis Hayward does admirably in the difficult dual role. Miss Bennett is never usual, pretty, but ineffective, self. Warren William, Joseph Schenk, Walter Kingsford and Doris Kenyon stand out among members of the large supporting cast.

James Whale's direction is merely adequate, by no means is it up to his usual standard.

AD TIPS: Sell Dumas' great adventure story.

HANNA (Hollywood)

SECOND FIDDLE' NEW HIT FOR HENIE

Rates • • • generally

Hollywood Preview

20th Century-Fox

85 Minutes


Directed by Sidney Lanfield

Although lacking some of the production value of past Sonja Henie vehicles, SECOND FIDDLE is solid entertainment that will click wherever the ice skating star is popular. In addition, the cast includes Tyrone Power and Rudy Vallee—both good box-office names. Smart story gives the "Scarlett O'Hara" talent hunt in a joyous, infectious manner, with laughs metered out in rapid fire order. Songs and production numbers are well placed, as are Miss Henie's excellent skating routines. This 20th Century musical will do above-average business in almost every location.

Tyrone Power is a studio press agent sent to Wisconsin to bring back Sonja Henie, a school teacher, who is being considered for an important movie role. She gets in order to stimulate interest in Rudy Vallee, vocal star with the same studio, Power concocts a romance between her and Henie. This situation causes complications when Henie believes Vallee really loves her. Meanwhile, Henie has fallen in love with her himself. Everything is trounced out for the finish, despite executive orders at the studio.

With her new streamlined figure, Sonja's natural acting ability and charm again emphasize her graceful skating. Power is smooth and appealing in a human role. Rudy Vallee is not called upon for any demanding scenes, which may account for the fact that he registers extremely well. Edna May Oliver's brittle comedy helps considerably, as does Alan Dwan's portrayal of a bond-monthed publicity director. Newcomer Mary Healy varies several times in showmanly style.

Sidney Lanfield's direction is fast and smooth.

HANNA (Hollywood)

'CARER' WARMLY HUMAN DRAMA OF SMALL TOWN LIFE

Rates • • for naborhood and family audiences

RKO Radio

78 Minutes

Ann Shirley, Edward Ellis, Samuel S. Hinds, Janet Beecher, Leon Errol, Raymond Hatton, Maurice Murphy, Charles Bealke, Robert Con- namah and Alice Eden and John Archer (Jesse L. Lasky's "Gateway to Hollywood" successors)

Directed by Leigh Jason

Studded with human touches and intermingling the laughs and the tears, CAREER is good entertainment for the family. Similar in back-ground and story vein to the highly-praised "A Man to Remember", this film should have a wider box office appeal because of the publicity from Jesse Lasky's Talent Search. Picture is a "natural" for feminine audiences and the word-of-mouth should be helpful.

Of Lasky's two "Gateway to Hollywood" winners in the film, John Archer has the best chance for success. A pleasant-faced juvenile, he handles his role naturally and leaves the heavier acting assignments to his more-experienced, girls. Alice Eden is merely a pretty and expressionless girl. The hispanic heroes go to Edward Ellis, who contributes a superb character portrayal, and to Janet Beecher for a sympathetic and understanding performance. Excellent, too, are Leon Errol and Raymond Hatton, as laughable drunks, and Samuel S. Hinds. Best nurse's name is Ann Shirley, whose emotional acting must also be commended.

The story has much of the homey charm of Eugene O'Neill's "Ah, Wilderness!" and the recent stage hit, "Our Town." Phil Stong's novel, from which it was adapted, was a home-run drama of a small town in 1931, the year when bank failures were becoming increasingly common. Ellis, the general store keeper, is happily married and the father of a promising medical student who is more interested in a career than in the banker's daughter who is in love with him. Years before, Ellis' first love had married the banker and when he withdraws his money to finance an invention he is accused by frightened depositors of satisfying an old grudge. The bank is forced to close but Ellis assures his friends and neighbors that he will insist on putting it on its feet again. His son, disappointed in love, decides to continue his career as his father assures him that every man carries two women in his heart—his wife and the one he loves. Roland is in love with girl, a tearful and sentimental ending for a fine drama. Leigh Jason's direction is first-rate.

AD TIPS: Concentrate on Phil Stong novel and the "Gateway to Hollywood" publicity.

LEYENDECKER
LOOPING THE LOOP WITH YOUR HEART... IT'S TAILSPIN TOMMY WITH NEW DAREDEVIL THRILLS

MACHINE GUNS BLAZE IN THE NO-MAN'S LAND OF THE AIR

TAILSPIN TOMMY

YOUR PAL OF THE SKYWAYS

"STUNT PILOT"

with

JOHN TRENT
as "TAILSPIN TOMMY"

MARJORIE REYNOLDS
as "BETTY LOU"

MILBURN STONE
as "SKEETER"

"Packed with air thrills and action"—Hollywood Reporter

"Thrills and chills, excitement for all"—Motion Picture Daily

"Climbs to high level as action melodrama"—Boxoffice

"Good bet for action fans"—National Boxoffice Digest

"Worthy sequel to the initial film"—Motion Picture Herald

Produced by PAUL MALVERN • Directed by GEORGE WAGGNER
Screenplay by SCOTT DARLING and JOSEPH WEST
Original Story by HAL FORREST

A MONOGRAM PICTURE
THEY SHALL HAVE MUSIC' MUSICAL AND DRAMATIC TREAT

Rates ••• for all but action houses

United Artists
(Samuel Goldwyn)
120 Minutes


Directed by Archie Mayo

Not since "One Hundred Men and a Girl" has there been such a lovely musical as provided by Samuel Goldwyn's THEY SHALL HAVE MUSIC. Faced with the difficult task of casting a concert violinist, Jascha Heifetz in a motion picture, producer Goldwyn has done an incredibly good job. It is anything but "arty", actually a down-to-earth, bit of entertainment enhanced by the magnificent music provided by Heifetz and other artists. This is, of course, an outstanding attraction for class houses. Exhibitors in naborhoods and rural locations may seem to face a difficult problem in selling it, but the warm, human qualities of the story should carry it over strongly even where Heifetz's fame is missing. Word-of-mouth reaction will help the grosses considerably in subsequent runs.

The simple story concerns Gene Reynolds, who lives in an unwholesome New York environment. By chance he comes across a unique music school operated by Walter Brennan and his daughter Andrea Leeds—a school where the tuition is what one can pay and where instruments are provided for those who cannot. Reynolds takes up the violin. When he learns of the financial plight of the organization, he assembles a group of students to play on the streets. While doing this he meets Heifetz, who becomes interested in the school and prepares a desire to visit it. Sometime later, upon the intercession of Reynolds, the famed musician saves the school from being closed down by creditors.

Heifetz is called upon for little acting. His few scenes, however, are handled with becoming detachment, dignity and poise. Aided by perfect recording, his several selections, including the delightful "Blonde Capriccioso", are expertly rendered in typical Heifetz fashion. Jacqueline Nash, a tiny soprano, with the poise and assurance of a diva, clicks with "Cara Nome". Mary Ruth, another youngster, does Chopin's "Minute Waltz". Andrea Leeds and Joel McCrea have little to do as the romantic couple. Walter Brennan distinguishes himself anew as the kindly teacher. Gene Reynolds convinces in the difficult role of the rehabilitated boy.

Supporting cast is uniformly excellent. Archie Mayo's direction is of the highest order, grasping the sensitive dramatic moments of the story and blends them expertly with the musical interludes.

AD TIPS: Sell this as a human story with musical touches by one of the world's greatest musicians. Feature Goldwyn, producer of "Waving Heights" and other unforgettable film successes.

HANNA (Hollywood)

MILLION DOLLAR LEGS' LIGHT FARE FOR YOUNG PEOPLE

Rates ••• as naborhood daller

Paramount
63 Minutes


Directed by Nick Grinde

Light, casual, unpretentious, this low-budgeted collegiate comedy will prove acceptable warm weather entertainment in those naborhood houses with predominately youthful audiences. It is strictly double feature material, calling for support of an action or dramatic feature.

Story takes place at a college where athletics are not encouraged except when they suit the fancy of moneybag Thurston Hall. When Peter Hayes decides he can win his letter at crew, he fosters the formation of a team. John Hartley, son of Hall, is enlisted because it is hoped that Hall will come through with a new shell. This plan is nipped when Hartley discovers it and leaves the team. Hayes gets the money for a shell by playing a horse. The college wins against its arch rival and Betty Grable is restored in the good graces of Hartley, who believes she was involved in Hayes' plot.

The young cast of agreeable, if not very talented, players, is put through its paces by the swift direction of Nick Grinde who has geared the story with several clever and amusing slapstick comedy sequences. The title has practically nothing to do with the story!

HANNA (Hollywood)

GOOD GIRLS GO TO PARIS' LIVELY COMEDY

Rates •••+ generally

Columbia
75 Minutes


Directed by Alexander Hall.

Acting on the premise that good girls never go to Paris, Joan Blondell sets out in this setting to avoid her husband. She never quite gets there, but causes quite a bit of commotion in making the attempt. There are plenty of laughs in GOOD GIRLS GO TO PARIS caused by clever situations and adept chopping by a capable cast. The production, however, is not up to the quality of the material, photography and direction being below par. Story has Melvin Douglas, college prof, becoming confidante of Joan Blondell, Swede waitress. Blondell (comically) wants to become a blackmailer of rich men's sons, but is disarmed by Douglas, who tries to send her home to Minnesota. She boards train for New York, however, and on board meets Alan Curtis, whose sister, Jean Perry, is to marry Douglas. Curtis shows her the big town, she meets his grandfather, Walter Connolly, tyrannical master of the household, to whom she immediately confides herself. Douglas arrives to find Blondell secure in Connolly's affections. From there on, Blondell turns down Curtis' proposal, provokes Perry from a scandal, demands $5,000 in payment and uses the money to pay Curtis' gambling debts, and winds up in the arms of Douglas, who realizes he has loved her all the while. Joan Blondell does some grand comedy tromping, but she is photographed miscast. Douglas is an excellent foil and Connolly makes his role as the domineering grandpappy outstanding. The support is uniformly good.

Alexander Hall failed to get the best out of his material, directing in what seems to have been slovenly manner.

"Do rich men take 'GOOD girls to Paris?'" Feature the combination of Blondell and Douglas, who scored in "There's That Woman".

PIX

BOXOFFICE RATING: • Means POOR; •• AVERAGE; •••• GOOD; ••••• EXCELLENT
COLUMBIA

Columbia's production pace continues at an even keel as this studio goes into the final stretch of its '38-'39 season. Working now are "Five Little Peppers and How They Grew" (Edith Fellows), "Konga" (Fred Stone-Rochelle Hudson), "The Man They Could Not Hang" (Karloff), "Overland with Kit Carson" (serial) and "Prison Surgeon" (Walter Connolly). Important deal closed by Columbia recently allows Irving Starr to produce three musicals next season starring Tony Martin under a split financial arrangement. Starr is now concluding his association with Lawrence Fox's Crime Club unit at Universal. However, if Fox arranges another releasing outlet for his detective series, it is likely Starr will handle these as well.

Frank Capra and Robert Riskin made definite announcement of their decision to form an independent production unit, although no releasing arrangement has yet been made. Riskin recently wound up his Goldwyn chores. Capra will be through at Columbia upon completion of the cutting on "Mr. Smith Goes to Washington". The negative is awaiting Capra's return from a brief vacation—Producer-director Frank Lloyd will report to Columbia early in October for preliminary work on "Tree Of Liberty". He vacations after "Ruled of the Seas"—Wesley Ruggles is at the studio preparing "Arizona"—Howard Hawks has assigned the production reins on the remake of "The Front Page".

CASTINGS: Walter Connolly in "Prison Surgeon"…….DIRECTOR ASSIGNMENTS: Charles Vidor to "Prison Surgeon"…….

GRAND NATIONAL

With the bulk of its personnel of the payroll, the situation here looks anything but promising. Money is what is needed and until the necessary capital is definitely provided GN's future is a big question mark. Fine Arts is apparently biding its time before making any new commitments.

METRO-GOLDFWYN-MAYER

Lots of activity here—eight pictures rolling. New ones are "Henry Goes Arizona" (Frank Morgan-George Murphy) and "Northwest Passage" (Tracy-Young-Brennan). Holdovers include "Balaika" (Eddy-Massey), "Blackmail" (Edward G. Robinson), "A Day At The Circus" (Marx Brothers), "Gone with the Wind" (Gable-Leigh), "Thunder Afoot" (Berry) and "Ninotchka" (Garbo-Douglas). Features completed during the past fortnight are: "Babies in Arms" (Rooney-Garland), "These Glamour Girls" (Ayres-Turner), "The Women" (Shearer-Fairfax-Russell)…The long deferred "Return of the Thin Man" (William Powell) is scheduled to start July 15th as MGM's next important production…Although it abandoned Sinclair Lewis' "It Can't Happen Here", MGM will participate in the trend toward controversial drama with "I Had a Comrade" and "The Mortal Storm". Both will reach production shortly…John Considine, on his current trip to New York, will confer with intimates of the late Thomas Edison regarding the finished script dealing with the inventor's life and scientific contributions…Jack Whiten plans studio to town to view completed work on "Gone With the Wind". Despite the difficulties which pursued this production in its early stages, we hear that David Selznick has done an excellent job. MGM's publicists are working on some novel and interesting exploitation items for "Miracles for Sale". The mystery yarn, concerning a group of professional magicians, will be tied up with Magicians' Societies—amateur and professional—throughout the country.


MONOGRAM

With three features now in the cutting room, a western in production and "Irish Luck" (Darro) scheduled to start as we go to press, Monogram has made it known that its '38-'39 program of 42 pictures will be completed in August. A realignment of producers has taken place here—a change whereby Lincoln Parsons will abandon the producer reins on next season's Frankie Darro features to devote his complete attention to the Jack Randall westerns he has been handling since Robert Taus has checked off the lot. Grant Winters, silent picture star and more recently a familiar acting figure in Monogram pictures, takes over the Darro group. His bow as a producer on "Irish Luck", to be directed by Howard Bretherton..."Air Scouts" has been selected by Paul Malvern as his next Talmadge production—the fourth and last in the series for the '38-'39 program. Yarn deals with importance of model airplanes, an item that should give the picture added juvenile interest...Mowita, Momo's peppery Mexican star, leaves the studio after "Girl From Rio"...CASTINGS: Frankie Darro, Sheila Darcy, Dick Purcell in "Irish Luck"...DIRECTOR ASSIGNMENTS: Howard Bretherton to "Irish Luck"... PARAMOUNT

This report finds Paramount with seven features at work. "Untamed" (Mills-Morrison) is the single new starter. This is being made in Technicolor on location at Big Bear. The end of July will see the following films underway: "Medicine Show" (Boyd-Rambeau), the third of the series based on the J. Edgar Hoover book "Persons in Hiding" (J. Carrol Naish), "Diamonds Are Dangerous" (Miranda-Metcalf), "Remember the Night" (Stauneyy-Murray) and "South of Somoa", a Technicolor drama co-starring Dorothy Lamour and Robert Preston...An important story buy recently concluded is "Victory", Joseph Conrad's celebrated South Seas drama. Marx Connolly will prepare the screenplay. "Old Squash", mythical wild west college of the early 1900's, whose name became a part of the American language in the stories by George Fitch, will be brought to the screen by Paramount. Betty Field is the first player to be pencilled for the production to start later in the summer...Next month Paramount's English production center will begin filming "Live and Let Live" from an original story by Douglas Wakefield...CASTINGS: Walter Connolly, Mary Martin in "Victor Herbert"...Dorothy Lamour, Robert Preston in "Typhoon"...Hossue Ayers, Welly Ackman, J. F. Randall in "Tunes"...Edward Van Sloan in "Are Hum-ans Necessary"...Guerreto Tobin and "Our Neighbors, the Cutters"...Rose Miranda, George Street, Matthew Belton in "Diamonds Are Dangerous"...DIRECTOR ASSIGNMENTS: Lewis King to "Typhoon"...CONTRACTS: Director Ted Reed renewed...Writer Ritt Wood termed...Producers Harold Hurley renewed...Players Judith Barrett, Joseph Allen, Jr. renewed...STORY RUNS: "The Man in Half Moon Street" play by Harry Lyndon...
REPUBLIC

Before commenting on Republic's current production activities, we wish to sound a warning to this company's heads. This alert, aggressive organization has come a long way since its early humble beginnings. "Man of Conquest" won the company international audience and trade recognition, justifying in a large measure Republic's use of the title "the independent major company". But "Man of Conquest" is not enough, nor will three or four pictures of this caliber overcome the adverse effects of glaring weaknesses in the balance of the product. Republic seems all set to fall into the familiar Hollywood practice of sacrificing three quartets of the product on the altar of a few grandiose, "prestige" productions. This issue is largely pumped by our own and the trade's evaluation of a recently previewed Republic picture called "Mickey, the Kid". The film boasted an extremely good cast, its production values were satisfactory and the story idea was basically sound. Obviously it was not a "quickie" in the literal sense of the word. "Mickey" represented a fair investment by Republic—one that is seriously threatened by a shabbyly written script. So unnecessarily poor that it is inclined to question the competence of any production executive who would okay it. This same careless type of writing in varying degrees has been evident in other recent Republic productions as well. We are led to the conclusion that Republic needs a drastic revision in the personnel of its writing department—or at least more intensive understanding of screen values is assured. We have been told many times that Republic is spending more money on production. We believe this, and can see it in the better casts and superior production values of the product. These things however cannot be offered as substitutes for the primary requisite of good picture making—story value. Because Herbert Yates is the last and final word where Republic's administrative and production policies are concerned, we beg to remind him that these words which appeared on the front page of a recent issue of FB: "One Man of Conquest" does not make a major". Likewise two, three or even four such pictures do not make a first rate production company. In these difficult days, America's exhibitors demand and must receive consistently good product. Republic is past the stage where it can expect sympathy for its errors of judgement. This company must fulfill its obligations to its customers and supporters and among the latter FB has been a leader. This cannot be accomplished by a studio whose story department does not keep pace with the development of its other units. Currently shooting on Republic's heavily taxed stages are "Flight at Midnight" (Regan-Turner). "New Frontier" (Me-requiters). "Smuggled Cargo" (Harry McKay-Rochelle Hudson and Dick Tracy's G-Men", a serial co-featuring Ralph Byrd and Irving Pichel. "Flight at Midnight" is the first production on Republic's 39-40 schedule. Indications are that this heavy pace promises a month full during which most of Republic's personnel will avail themselves of vacation opportunity. Sol C. Siegel relinquishes the production reins on the Higgins Family series to Herman Selchom to concentrate solely on Republic's top budgeters for next season...Mary Hart, who has co-starred almost regularly with Roy Rogers, has left the lot. Studio is seeking a replacement...George Nichols, Jr., whose departure from this studio was somewhat of a surprise, declares in a law suit that he was dismissed from the company prior to the expiration of his contract. The director is seeking to recover $5,500 in salary allegedly due him...

RKO-RADIO

Launching the most sustained period of production activity in the studio's history, RKO has sent two highbudget films into work as the leaders of its 1939 program. They are "Hunchback of Notre Dame" (Charles Laughton) and "Alleged Frontier" (John Wayne-Chare Credent). Additional new films at RKO are "Everything's On Her" (Gene Barry and the "Fighting Gringo" (George O'Brien). An unruffled Bob Riven musical is the next to go...George Schaefer will arrive in Hollywood sometime in September to make the studio the hub of RKO's activities...Neil Denison thus becomes top executive in the New York office. Schaefer, it is presumed, will act in contact between the company's financiers and the unit's production heads. No action has yet been taken on the request of Pandro Berman to be relieved of his executive producer berth in October, although it is believed when Schaefer arrives Berman will be permitted to vacation until he desires to return to the lot as a unit producer. Meanwhile those 39-40 pictures slated for Berman's direct supervision will have gone ahead just as they were completed...Max Gordon and Harry Goetz are back from New York to try to start casting on "They Live in Illinois"...Tiny Humphreys will produce four "Dan Dunn Detective" features here according to the terms of a deal recently closed...Studio is seeking juvenile leads for the "Dr. Christian" series...There is a talk of a sequel to "Sorority House" with same cast as original..."February Hill", with Ginger Rogers, has been selected as Gregory La Cava's next for this studio...Casting: Ginger Rogers in "Princess Path"...Cedric Hardwicke replaces Basil Rathbone in "The Hunchback of Notre Dame"...Bruce Cabot, George Sanders, Brian Donlevy, Eddie Quillen in "Alleged Frontier", Kent Taylor in "Three Sons", Rod La Rocque, Dorothy Lovett in "Hunchback of Notre Dame"...DIRECTOR ASSIGNMENTS: Gregory La Cava to "Princess Path"...CONTRACTS: Anne Shirley, Louise Hall renewed...Player-Alan Ladd renewed...STORY BULLETIN: "February Hill" novel by Victoria Lincoln..."Legion of the Lawless" original by Berne Giller.

20TH CENTURY

Maintaining its pace in volume of production, 20th Century currently has some half dozen pictures at work, including four new ones: "Charlie Chan in The City of Darkness" (Tole), "Drums Along the Mohawk" (Colbert-Fonda), "Frontier Marshall" (Randolph Scott-N. Kelly) and "Tin Hats" (Withers-Rinz Brothers). Two of these are super-Westerns—"Drums Along the Mohawk" and "Frontier Marshall"...Definite announcement has been made to the effect that this unit would abandon the Republic lot to concentrate on "They Live in Illinois", which are to be placed with a group of pictures based on Warner Baxter's "Cisco Kid" character, with Cesar Romero playing the comedy role he essayed in the recent "Return of the Cisco Kid"...George Brent's illness has snagged production on "The King's Came", while the recovery of Richard Greene will find "Here I Am A Stranger" back on the sound stages about the beginning of next week...Sol Wurtzle has set the following for June Withers' 39-40 schedule: "Tin Hats" (now shooting), "High School", "Down To Earth" and "Jubilee". In the last named she will share honors with Gene Autry, borrowed from Republic for the production...A Wurtzle production for August is "20,000 Men a Year"—a yarn dealing with the training of government and commercial pilots...Casting: Gene Autry, Jane Withers in "Jubilee"...Julie-Tim-Tom 3rd in "High School in New York"...Don Amerche, Nan Wooten, Al Johnson in "Swannee River"...Jane Withers in "Down To Earth"...Carls-Anne, Russell Gleason, Robert Shaw in "Here I am a Stranger"...DIRECTOR ASSIGNMENTS: Sidney Lanfield in "Swannee River"...Henry King to "Little Old New York"...CONTRACTS: Shirley Temple renewed...Player Robert Shaw extended...Players Lionel Atwill, Kane Richmond, Helen Erickson, Lilian Porter renewed...Henry King to a new deal...STORY BULLETIN: "Children of God" novel by Varides Fisher.

UNITED ARTISTS

Production scene unchanged here with three pictures shooting: "Eternally Yours" (Wagner), "Honeysibdy's Daughter" (Roschi) and "Intermezzo" (Selznick). "Selznick will shortly begin work on "Rebecc". There is still at about the same time Hal Roach will start "The House Across the Bay"...Samuel Goldwyn is mulling the lives of Horace Mann and John D. Rockefeller as future film material. Mann fathered the establishment of public schools...A Goldwyn coup was the producer's signing of Sam Wood to a long term director's contract right from under the noses of MGM's executives, to whom Sam was the fair haired boy of the lot as a result of his work on "Goodbye Mr. Chips"...There'll be repercussions on this deal...Lewis Milestone has checked in at the Roach lot to prepare "Of Mice and Men"...Charles Chaplin has began set construction for "The Dictator"...Confirming the report that Walter Wanger would attempt to introduce a permanent screen detective in "Send Another Coffin", the producer has...

(Continued on Page 16)
Hollywood Editorial

By

DAVID JAMES HANNA

HOLLYWOOD LIKES CRITICISM—FAVORABLE ONLY

A few days ago your correspondent was ushered into the sanctum sanctorum of one of Hollywood's more important production executives to "answer" for an unfavorable review of one of his company's pictures which appeared in a recent issue of FILM BULLETIN over this writer's by-line.

This was but one of many such visits we have made during the years of our association with this publication. They start as quaint, pleasant little chats in which it is tactfully suggested that we mend our outspoken ways by being just a wee bit more "discreet". These conversations reach varying degrees of temper, but there is one point on which the interviewers express a singular unanimity of opinion, usually summed up as follows, "You must remember there are two ways of saying things. Granted a picture is a 'stinker'—certainly you do not have to come right out and say so. It is very simple to write a review so that your unfavorable opinion is less obvious to the reader. After all—not every picture can be a good one."

There are two ways of saying things! What a wealth of significance is attached to that attitude which shortsighted Hollywood film-makers seek to exercise over those who would point out their shortcomings. FILM BULLETIN has commented on this before. It is, however, an issue serious enough to bear repetition until it is remedied.

In one instance we hear a supposedly intelligent motion picture executive state the patent truth that all pictures cannot be good. In the next he asks a trade press representative to gloss over this obvious fact and to use words that would mi-leed the exhibitors who need and are entitled to unclouded reviews. This is termed "playing both" and can win for the correspondent many favors among business and personal lines. It never seems to occur to the people who ask you to tone down a review that the critic might have some sense of obligation to his paper and his readers and that he might have as much pride in analyzing a film's merits wisely as the producer had in making it.

But that is of little consequence. The great damage wrought by the censorship Hollywood inflicts is done to the industry itself. An untrammeled trade press could be of immense influence in fostering improvement in the standards of production. Criticism at the source, calling the "stinker" by that eloquent, if ugly, name right in the very faces of those who made it, might have the effect of inspiring the script writers, director, players, et al, to take a bit more care with their next job.

Unfortunately for them, the exhibitors are the only ones directly hurt by this censorship. No less an authority than Harry Zanuck is responsible for the statement that the average life of a motion picture is three months. It seems that news of a "clunk" might be withheld from the the public for such a short time. But it isn't. Muzzling the three hundred odd press representatives in Hollywood does not stop honest criticism from other quarters. Many newspaper and magazine reviewers call a spade just that and, most powerful of all, word-of-mouth criticism knows no master but the individual's personal opinion. The public is no longer gullible where films are concerned. Times are hard and movies are not a novelty. The public shops for its entertainment and will not spend money on inferior stuff. The exhibitor, at least the prior runs, get stuck if what he reads about pictures is not honestly told.

Back of this urge to throttle frank opinion is the vanity with which so many of Hollywood's famed ones are afflicted. They believe they can do no wrong and when someone dares suggest that perhaps their last production is a "stinker", that is accepted as confirmation of their critic's stupidity or insanity. This smugness is oppressive to us, as it is to many men not in position to say so.

If the film makers are so touchy about adverse criticism, they should take stock of themselves and do something to remove the causes. Let them approach the production of a motion picture with a sense of responsibility to the company's stockholders, to the studio for which they work, to the exhibitors who will play it, to the public who might see it—and to themselves as artists of some degree. Let them base the motion that they are accountable only to God (if He is credited with superior wisdom!), then they will have less need to subject themselves to the humiliation of attempting to silence those who would do them good by pointing out what they do badly.
COLUMBIA

1928-29 Features (44) Completed (33) In Production (4) 
Westerns (42) Completed (7) In Production (35) 
Serials (46) Completed (1) In Production (45) 

1929-30 Features (40) Completed (9) In Production (31) 
Westerns (16) Completed (0) In Production (16) 
Serials (4) Completed (0) In Production (4) 

FIVE LITTLE PEPPERS AND HOW THEY GREW 
Comedy-drama — Shooting started: June 28 
Story: (unavailable) 

KONGA 
Drama—Shooting started: July 13 
Cast: Fred Stone, Roselita Hudson, Dick Fiske, Eddie Walker, Robert Warick 
Director: Sam Neubor Executive Producer—Irving Briskin Associate Producer—Wallace Mac Donald 
Story: (unavailable) 

MAN THEY COULD NOT HANG, THE 
Drama—Shooting started: June 29 
Cast: Boris Karloff, Roger Pryor, Lorn Gray, Robert Wilcox, Ann Doran, Dan Beilidc, Byron Fongler, Charles Tomashchini, Joe de Koyvini, Dick Curits, Franklin Parker, James Craig, Stanley Bravo 
Director: Nick Grunde Executive Producer—Irving Briskin Associate Producer—Wallace Mac Donald 
Story: (unavailable) 

OVERLIFT CARSON 
Drama—Shooting started: July 10 
Cast: William Darby, Yvonne Corson, Dick Hudson, Lee Sholes, 
Director: Carles Vidor Producer—B. B. Kukam 
Story: (unavailable) 

PRISON SURGEON 
Drama—Shooting started: July 10 
Cast: John L. Howard, Cora Rennert, George J. White, 
Director: Carles Vidor Producer—B. B. Kukam 
Story: (unavailable) 


title: Running Time Cast Details Rel. No. 
Behind Prison Gates (50) R. Dorsey J. Wells 6-1 13-777 
Blind Alley (72) L. Meredith J. Shales 12-17 1-19 3810 
Blondie Takes a Vacation (53) L. Meredith J. Shales 12-17 1-19 3810 
Blondie Meets the Browns (34) L. Meredith J. Shales 6-29 9-012 
Fighting at Large (51) J. Hutt P. Ellis 6-11 1-19 3810 
Flying G-Men (Serial) L. Meredith J. Shales 15-12 6-18 9981-85 
Frontier of '59 (34) L. Meredith J. Shales 12-16 1-19 3810 
Girl's Got To Paris (50) J. Tidrow 2-23 2-22 3810 
Helen Trent (Serial) (14) L. Meredith J. Shales 11-18 1-19 3810 
Homicide Power (13) C. Cleopat J. Hall 8-13 1-19 3810 
Lady and the Mob (60) F. Baker L. Lipton 1-13 1-19 3810 
Lona Casa To Texas (29) R. Elliott J. Berg 1-16 9-1211 
Lot Us Live (60) F. Baker L. Lipton 8-13 1-19 3810 
Man From Blue Mountain (71) W. Hutt J. Shales 3-14 5-9 
Man From Sandusky (50) C. Starrett J. Meredith 3-14 5-4 
Man In The Shadows (50) R. Scott J. Flew 5-4 7-14 
Makeup Girls (11) R. Aron J. Hudson 5-21 2-22 3810 
My Son Is A Criminal (50) R. Bixler J. Wells 8-21 2-22 3810 

North of Shanghai (59) R. Furness J. Craig 10-22 32-19 9038 
North of Yukon (64) C. Starrett L. Meredith 12-31 5-29 9285 
Once Upon a Honeymoon (59) J. Garfield C. Grant 1-11 5-25 9295 
Outlaws of the Mount (56) C. Starrett J. Meredith 5-20 9-25 9285 
Parents On Trial (50) J. Parker J. Hudson 5-28 5-11 9285 
Ride Grande (39) C. Starrett A. Barns 9-10 12-3 9285 
Ride North of Texas (57) E. Robinson J. Parker 11-14 3-2 
Roving Spy Ring (41) F. Weig E. Bonnie 11-31 12-26 9015 
Sawdust (50) H. Bixler J. Wells 8-25 1-14 9021 
Secrets of the White (60) J. Bixler J. Shales 1-10 2-25 9038 
Shooting Our Girl (60) J. Barlow J. Shales 2-10 2-25 9038 
Stern (59) T. Merton J. Wells 11-31 1-14 9021 
Swingin' With Blondie (60) J. Bixler J. Shales 1-3 2-25 9038 
The House of Mystery (59) J. Barlow J. Shales 3-10 2-25 9038 
The Little No-No (60) J. Bixler J. Shales 1-8 2-25 9038 
The Real Story of Carvelli (59) J. Bixler J. Shales 2-14 2-25 9038 

MEDTO-GOLDWYN-MAYER

1929-30 Features (44) Completed (30) In Production (14) 
1930-31 Features (42) Completed (14) In Production (28) 

HENRY GOES ARIZONA 
Comedy—Shooting started: July 9 
Cast: Frank Morgan, George Murphy, Ann Mason, Virginia Weidler, Robert Montavich 
Director: Edwin L. Marin Producer—Harry Rapf 
Story: Morgan, a tin horn cumber, ues to Arizona to show the yokes big city methods. He learns a few new ones and eventually becomes a remarkable up-right citizen. 
To be released on '30-'31 program 

NORTHWEST PASSAGE 
Drama—Shooting started: July 3 
Cast: George Tower, Walter Brennan, Lorraine Day, Donald MacEved, Trumon Brandon, Isabel Meredith, Douglas Walton 
Director: King Vidor Producer—Hunt Stromberg 
Story: Concerns the opening of the Northwest by a group of pioneers during the period of the Revolution War. 
To be released on '30-'31 program 

IN PRODUCTION 

1928-29 
Balalaikas 1-19 3-11 5-4 
Buckskin 1-10 1-28 1-14 3-11 9-4 
Cuando que el Cielo se Enfada 1-16 1-28 1-14 3-11 9-4 
Don't Go To Town 1-13 3-11 9-4 
Gold Rush 1-10 1-28 1-14 3-11 9-4 

1929-30 
 Appalachian Days 1-19 3-11 9-4 
 Bonnie and Clyde 1-10 1-28 1-14 3-11 9-4 
 Bring 'Em Back Home 1-13 3-11 9-4 
 Chicago 1-10 1-28 1-14 3-11 9-4 
 Desert Trail 1-13 3-11 9-4 
 Double Life 1-10 1-28 1-14 3-11 9-4 
}
UNTAMED

Dream—Shooting started: July 10
Cost: Roy Huifeld, Patricia Morrison, Alvin Tarnoff, William Frawley, Eddy Maloney, j. M. Kerrigan, Esther Dale, June Irwin
Director—George Archainbaud
Producer—Paul Jones
Story (unavailable—see notes)

IN PRODUCTION

Death of a Champion
Cost: j. O'Sullivan, V. Dale
Dr. Cartag... Details 7-1
That Failed, The Details 7-1
One Thousand Dollars a Touchdown Details 7-1
Our Neighbors,—The Carters Details 7-1
J. Cooper—Field Details 7-1

RELEASE CHART 1939-1940

Title—Running Time Details Rel. No.

1939-40 Features (31) Completed (22) In Production (9)

Westerns (21) Completed (21) In Production (0)

Serials (4) Completed (4) In Production (0)

1939-40 Features (48) Completed (48) In Production (0)

Westerns (48) Completed (48) In Production (0)

Serials (4) Completed (4) In Production (0)

FLIGHT AT MIDNIGHT

Drum—Shooting started: July 5
Cost: Phil Reno, Roscoe Turner, Joan Parker, Robert Armstrong, Yuho Brey Jr., Hardon Briggs, Hal Slay
Director—Sidneyalkoff
Producer—Armand Schneider
Story: Concerns a struggling independent air pilot who is hampered by the same sort of inside wires. Public is asked to watch this one back when released. Phil Reno, a

To be released on 39-40 program
**FIGHTING GRINGO, THE**

**Western—Shooting started: July 10**

**Starring:** O'Brien, O'Brien, Lorna Young, Lucy Vickers, Roy Mason, William Bowers, Glen Enough, Merry Field

**Director:** David Howard

**Producer:** Bert Gilroy

**Story:** (unavailable as of press time)

To be released on 7/30-8/4 program

**HUNCHBACK OF NOTRE DAME**

**Drama—Shooting started: July 10**

**Starring:** Charles Laughton, Maureen O'Hara, Thomas Mitchell, Walter Hampden, Barry Fitzgerald, Edward O'Brien, Eleonore Grealish, Katherine DeMille, Anna Geralds

**Director:** William Dieterle

**Producer:** Pandro Berman

**Story:** (unavailable) a young girl who takes refuge there. A story of political manipulations.

To be released on 7/30-8/4 program

### IN PRODUCTION

**The Day The Bookies Went**

<table>
<thead>
<tr>
<th>Cast</th>
<th>Release Date</th>
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<tbody>
<tr>
<td>J. Pennell Grable</td>
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<tr>
<td>Full Confession</td>
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<tr>
<td>Details: 1-1</td>
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**RELEASE CHART**

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<tr>
<th>Title</th>
<th>Cast</th>
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<td>Boys of the Barndance</td>
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<td>The Outside Chance</td>
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<td>Whistlery's Best</td>
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<td>The Guns of Fort Petticoat</td>
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<td>Forever and Always</td>
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### RKO RADIO

**20TH CENTURY FOX**

**IN PRODUCTION**

**NEW FRONTIER**

**Western—Shooting started: June 24**

**Cast:** John Wayne, Roy C Carson, Raymond Hatton, Phylis Isley, George Macready, Arthur Lake, John Wayne, Robert Homans, Lowel Massin, Wally Clark, Emmett Lough

**Director:** George Sherman

**Producer:** William Berke

**Story:** (unavailable as of press time)

To be released on 7/30-8/4 program

**SMUGGED CARGO**

**Drama—Shooting started: June 26**

**Cast:** Roy McCoy, Cliff Edwards, Rochelle Hudson, Ralph Morgan, George Macready, Arthur Lake, John Wayne, Robert Homans, Lowel Massin, Wally Clark, Emmett Lough

**Director:** George Sherman

**Producer:** John Auer

**Story:** (unavailable) in the Santa Fe train's baggage car.

To be released on 7/30-8/4 program

### IN PRODUCTION

**Dick Tracy's G-Men (Serial)**

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<th>Title</th>
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<td>Blue Mountain Skies</td>
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<td>Colorado Sunset</td>
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<td>Deadwood of the Red River</td>
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<td>Federal Man Hunt</td>
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<td>Flower of the Border</td>
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<td>Hawk of the Wilderness</td>
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<td>Home On The Prairie</td>
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<td>In Old Callen</td>
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<td>It Was A Cowboy</td>
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<td>Low Ranger Riders Again</td>
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<td>Man of Congress</td>
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<td>Mysterious Miss N.1960</td>
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<td>Montana Rhythm</td>
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<td>Mysterious Miss X.65</td>
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<td>Mystery of the Mountain</td>
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<tr>
<td>Night Riders.1938</td>
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<td>Nuovo, The Kid.1938</td>
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<td>Orphans of the Decorum</td>
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<td>Pals of the Saddle.1938</td>
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<td>Prone of the Dune</td>
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<td>Red River Range</td>
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<td>Rough Rider Round-Up.1938</td>
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<td>She Married A Cop.1938</td>
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<td>Shine On, Harvest Moon</td>
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<td>Southward He (1938)</td>
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<td>Should Muscles Work.1938</td>
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<td>S.O.S. Tidal Wave.1938</td>
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<td>Southward He (1938)</td>
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<tr>
<td>Street of Missing Men</td>
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<td>The Three Musketeers of.1938</td>
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<td>Western Sundance</td>
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<td>Zero Hour, The</td>
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<tr>
<td>Z-Radio.1938</td>
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**KBOO RADIO**

**CHARLIE CHAN IN "THE CITY OF DARKNESS"**

**Mystery-drama—Shooting started: July 6**

**Starring:** Tatsuo Takeshi, Lena Row, Donnabury, Donald Baber, Fred O'Brien, Lorna Young, William Bowers, Glen Enough, Merry Field

**Director:** Herbert I. Leeds

**Producer:** John Stone

**Story:** (unavailable) the daily grind that shaped the city in darkness. A murder of a prominent manufacturer takes place right under the nose of the chief.

To be released on 7/30-8/4 program

**DRUMS ALONG THE MOHAWK**

**Drama—Shooting started: June 24**

**Cast:** Claude Calvert, Henry Ford, John Carradice, Effie Collins, Morris Russell

**Director:** John Ford

**Producer:** Raymond Griffith

**Story:** Claude Calvert and Henry Ford are a struggling young married couple who live along the Mohawk Valley during the time of the revolution. The effect of the struggle for independence on those people and their friends in the Hudson valley.

To be released on 7/30-8/4 program

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**IN PRODUCTION**

**1938-39 Features**

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**1939-40 Features**

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**IN PRODUCTION**

**1938-39 Features**

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**1939-40 Features**

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</table>
FRONTIER MARSHALL
Outdoors-drama — Shooting started: July 7
Cast: Randolph Scott, Sancy Kelly, Bunnic Barnes, John Caron
Director: Noel Rice
Chaplin — Sold for 1939-40 (5) Completed (1) In Production (1)
Chaplin — Sold for 1939-40 (5) Completed (1) In Production (1)
Fairbanks — Sold for 1939-40 (2) Completed (2) In Production (0)
Lesser — Sold for 1939-40 (2) Completed (2) In Production (0)
Low — Sold for 1939-40 (2) Completed (2) In Production (0)

IN PRODUCTION

TIN HAT
Comedy-drama — Shooting started: June 28
Cast: Jane Withers, Rits Brothers, Lynn Staley, Stanley Fields, Dick Schollkraft, Fritz Leiber, Edward Garvan, D'Ambrisse, Roquemore, Buddy Baer, Lucy Bond
Director: Nat Haun
Producer: Nat Haun

RELEASE CHART
1938-39
Title — Running Time
Details Rel. No.
Alexander Graham Bell (97) — I. Young-D. Anche 1-11, 4-11, 9-30, 12-30
Arizona Wildcat (69) — J. Withers-L. Carroll 1-25, 4-25, 7-25, 9-25, 11-25
Details under title: Police School
Charlie Chan In Honolulu (66) — S. Toler—B. Brooks 11-5, 1-12, 7-27, 9-27
Charlie Chan In Reno (68) — S. Toler—Yung 7-14, 10-14, 12-14
Chasing Draper (72) — I. Young-P. Bennett 11-21, 1-21, 7-21
Details under title: Dangerous Cargo
Down On The Farm (all time determined to track down ruthless killer, Sidney Roberts)
Details under title: Falling Stars
Everybody's Baby (62) — A. James 10-4, 11-4, 2-14, 5-14
Details under title: Bundle of Joy
Gorilla, The (72) — B. Dierickx-G. Logan 1-23, 4-23, 7-23
Maurice Chevalier (70) — A. Hulick-B. Hester 8-24, 1-24, 4-24, 7-24
Inside Story (61) — M. Whalen-R. Roan 8-21, 1-21, 4-21
It Could Happen To You (74) — A. Faye-T. Stuart 8-17, 1-17, 4-17
James J. (106) — P. Power-H. Fonda 6-22, 1-22, 4-22
James J. In Harlem (107) — P. Power-H. Fonda 11-5, 2-5, 5-5
Keep Smiling (77) — J. Wilvers—Stuart 1-9, 8-9, 12-9, 19-9
Details under title: Hello Hollywood
Kentucky (96) — L. Young-R. Greene 7-19, 10-19, 13-19, 20-19
Little Prince (65) — S. Temple—R. Greene 8-17, 1-17, 4-17
Mr. Merton (Danger Island) (70) — B. Dierickx—F. Field 7-17, 1-17, 4-17, 7-17
Details under title: Mr. Merton In Portico
My Name Is Last Waltz (15) — A. A. J. Fields 8-18, 1-18, 4-18, 7-18
Details under title: Mr. Merton In Egypt
My Name Is Last Waltz (15) — B. Dierickx—F. Field 8-18, 1-18, 4-18, 7-18
News Is Made At Night (60) — P. Foster—P. Barri 1-21, 4-21, 7-21
Parson Our Niece (68) — B. Dierickx—T. O'Casey 8-24, 1-24, 11-24, 2-24
Details under title: Satan and the Lady
Return of the Cisco Kid (71) — W. Hare—B. Barri 8-11, 11-11, 2-11
Road Renter (69) — B. Hulick-K. Valerie 7-12, 12-12, 15-12, 18-12
Details under title: Long Distance
Rose Of Washington Square (90) — T. Power—A. Faye 1-21, 4-21, 7-21
Second Chance (93) — N. Healy—Power 8-26, 1-26, 4-26
Smiling Along (82) — G. Fields—Ray Maclean 8-20, 1-20, 4-20, 7-20
Smiling Along (82) — G. Fields—Ray Maclean 8-20, 1-20, 4-20, 7-20
Details under title: Harmony at Home
Sons And Daughters (53) — R. Greene—K. Kelly 7-16, 11-16, 12-16, 16-16
Details under title: Wooden Anchors
Street With The Mooneys (58) — S. Temple—R. Roan 7-31, 8-31, 10-31
Tallahassee (81) — J. J. J. J. 1-30, 4-30, 7-30
Thanks For Everything (33) — M. O'Leary—B. Smith 10-3, 1-3, 4-3, 7-3
Three Musketeers (67) — B. Dierickx—B. Roan 8-15, 11-15, 2-15, 7-15
Up The River (77) — P. Foster—B. Roan 9-21, 12-21, 1-21
Waves, The (57) — C. Brook—B. Foster 8-24, 11-24, 2-24, 5-24
While New York Sleeps (61) — M. Whalen—C. Chandler 7-16, 10-16, 13-16
White Lady Of The Orient (61) — W. Hulick—A. Faye 11-19, 2-19, 5-19, 8-19
Winnie Take It All (62) — T. Martin—Stuart 11-17, 2-17, 5-17, 8-17
Young Mr. Lincoln (101) — B. Hulick—E. Warren 12-23, 3-23, 6-23, 9-23

1939-40
Charlie Chan At Treasure Island (85) — T. Dierickx—T. Barri 1-27, 4-27
Chicken Woman Family (43) — J. Withers—B. Hulick 2-27, 5-27
Elsa Maxwell's Hotel For Women (45) — M. Maxwell—M. Marcell 5-28, 8-28
Essence Of Chic (37) — W. Reed—R. LeRoy 8-28, 11-28
Details under title: Mr. Merton At Chateau
Heaven With A Barbed Wire Fence — J. Rogers—T. Ford 1-1, 1-1
Details under title: James J. In Harlem
She Devil (56) — J. Ingersoll—James 3-27, 6-27
The Raines Came (62) — M. Young-J. O'Keefe 10-27, 12-27, 12-27

UNIVERSAL

REALITY

FIRST LOVE
Musical—Shooting started: July 5
Cast: Diana Durbin, C. Boyer
Director: Henry Koster
Producer: Joe Pasternak
Story: (unavailable — see next issue)

THEY CAN'T HANG ME
Drama — Shooting started: June 24
Cast: Edmond Lowe, Wendy Barrie, Bruce Lee, Walter Kingsford
Director: Oils Garrett
Producer: Irving Starr
Story: Concerns a man who is railroaded to an income tax by insurance partners, due to one or two cases mysteriously disappearing. Action revolves around these circumstances.

IN PRODUCTION
1938-39

1938-39 Features (40) Completed (37) In Production (3)
Westerns (10) Completed (5) In Production (5)
Serials (4) Completed (4) In Production (0)
1939-40 Features (44) Completed (4) In Production (40)
Westerns (10) Completed (2) In Production (8)
Serials (4) Completed (2) In Production (2)

IN PRODUCTION
1939-39

1939-39 Features (40) Completed (37) In Production (3)
Westerns (10) Completed (5) In Production (5)
Serials (4) Completed (4) In Production (0)

IN PRODUCTION
1938-39

1938-39 Features (40) Completed (37) In Production (3)
Westerns (10) Completed (5) In Production (5)
Serials (4) Completed (4) In Production (0)

IN PRODUCTION
1939-39

1939-39 Features (40) Completed (37) In Production (3)
Westerns (10) Completed (5) In Production (5)
Serials (4) Completed (4) In Production (0)
QUEER MONEY

Action drama—Shooting started: June 26

Cast: Frank Craven, Margaret Sheridan, Eddie Foy, Jr.

Director—Terry Morse
Producer—Bryan Foy

Story: This concerns the Secret Service and its efforts to track down a counterfeiting ring.

To be released on 3039 program

TWENTY THOUSAND YEARS IN SING SING

Drama—Shooting started: July 10

Cast: John Garfield, Anna Sheppard, Pat O'Brien, Burgess Meredith, Leo Gorcey, Jerome Cowan, Willard Robertson

Director—Anatole Litvak
Producer—Sam Bischoff

Story: This is a true story of a man's life in the Big House.

To be released on 3039 program

IN PRODUCTION

1939-40

Title—Running Time
1. Adventures of Don Juan (84)....11-5, 5-18, 8-25, F361
2. Angels Wash Their Faces (64)....4-13, 12-21, W303
3. Ball of Fire (84)....2-16, 4-23, 7-30, F361
4. Broadway Millionaires (92)....6-1, 8-7, 8-18, F361
5. Brother Rat (89)....10-4, 10-11, 10-30, F361
6. Code of the Secret Service (50)....1-11, 5-26, F361
7. Captain Blood (60)....1-13, 5-27, F361
8. Captains of the Clouds (52)....1-24, 7-5, F361
9. Captain Midnight (53)....4-9, 1-14, F361
10. Captain Kidd (54)....10-14, 1-24, F361
11. Captain Kidd (50)....4-9, 1-14, F361
12. The Adventures of Don Juan (84)....11-5, 5-18, 8-25, F361
13. A Breath of Scandal (59)....5-13, 5-26, F361
14. A Breath of Scandal (50)....1-15, 4-23, 10-30, F361
15. A Breath of Scandal (53)....1-24, 7-5, F361
16. A Breath of Scandal (54)....10-14, 1-24, F361
17. An Affair of Love (60)....4-9, 1-14, F361
18. An Affair of Love (59)....5-13, 5-26, F361
19. An Affair of Love (53)....1-24, 7-5, F361
20. An Affair of Love (54)....10-14, 1-24, F361
21. An Affair of Love (50)....4-9, 1-14, F361
22. An Affair of Love (84)....11-5, 5-18, 8-25, F361

(Continued from Page 10)

UNIVERSAL

Two new pictures have started at Universal—"First Love" (Burlin) and "They Can't Hang Me" (Edmond Lowe). These productions wind up the company's current season commitments. Starting soon are "Rico" (Gurvie), "Invisible Man Returns", "Destry Rides Again" and "Missing Evidence". Most interesting item of the week in Hollywood was supplied by Cliff White when he announced that negotiations have been completed with Edward G. Robinson and C. Fields who will star in one picture next season with option on Miss West's services for a second. They should be box-office sensations. Grover Jones has been signed to write the screenplay which will deal with frontier days...

CASEY, NIXON

signed a five year deal with author F. G. Prescott calling upon him to supply Wanger with one mystery a year. Possibly the credit for accomplishing the most unusual mystery sale in the history of motion pictures goes to Kenneth Roberts, who " leased" the motion picture rights of "Captain Caution" to Hal Roach for a period of ten years. At the expiration of that period, rights return to the author and all negatives will be destroyed unless a renewal arrangement is made...

Cagney—Gary at Warners

(Casey, Nixon) has been signed by Warners to do "Vingesseract" (Goldwyn)... "Join De Groest in "Intricemno" (technicolor)....

WARNERS

Two X's and one 0 comprise this outfit's new films: "Twenty Thousand Years in Sing Sing" (Garfield-Sheridan-O'Brien), "We Are Not Alone" (Muni-Dolly Hans) and "Queer Money" (Ronald Reagan-Margot Stellanov.) Bryan Foy will start four during the next 30 days, concurrently with two WB biggies, "Invisible Stripes" and "Four Wives". So by Miguel C. Torres charging Warners with plagiarizing his script of "Maxmillian and Corbotta" has been set out of court for $17,000. In addition WB will release the Mexican producer's picture of the title "The Mad Escapades". John Garfield is signed to a medium term contract to star in "John Paul Jones".

Meanwhile Cagney goes into the "World Moves On", now back for rewriting... Studio is dickering with Frederic March for the title role in "The Bishop Who Walked With God"... There is talk of leaving Bette Davis and John Garfield in "We Shall Meet Again"... CASTINGS: Humphrey Bogart, Stanley Fields, Gale Page, Jef McManus, Cigarette Smokes in "Ride the Ridge", Betty Field, John Garfield in "We Shall Meet Again"... Raymond St. John, age 7, in "We Are Not Alone"... William Boyd, Barreke Meredith in "20,000 Years in Sing Sing"... James Cagney in "Intricemno".... CONTRACTS: James Cagney to new deal... June Gilbert signed.... "Ever Wolf" Harper extended...
EXPLOITATION PICTURE OF THE ISSUE

WINTER CARNIVAL... This might have been titled "Accent On Youth", for it is a story of the trials and tribulations, not to mention the joys and romances of typical college boys and girls. Exploitation angles for the exhibitors are two-fold. In the principal role is Ann Sheridan, the widely publicized "Oomph" girl, who has already become a personality of some considerable marquee value. The second angle is the authenticity of the background and the veritable story of college life the picture tells. Most of the plot is laid at Dartmouth in the New Hampshire hills. There producer Walter Wanger had photographed abundant scenes of the famous mid-winter carnival, of the sporting and social activities that make it one of the most widely known college events in the country. On that framework has been woven the tale of an American-born duchess (Ann Sheridan), who is running away from publicity hounds who have been plaguing her ever since she divorced her titled European husband. She becomes involved with a group of students bound for the winter carnival at Dartmouth and there encounters new heartbreak and, finally, happiness. Leading chief support is Richard Carlson, personable young leading man of the stage success, "Stars In Your Eyes".

A Walter Wanger Production
Released by United Artists
Directed by Charles F. Riesner
Screenplay by Budd Schulberg
NEW YORK TIP-OFF

Holdovers are again becoming the rule rather than the exception in the Broadway first runs as stronger product is again attracting patrons long absent investigating the World's Fair displays. The high percentage of out-of-towners in Manhattan is making itself felt principally at the theaters offering combination stage and screen programs. Of these four houses, the Paramount and the Radio City Music Hall led the field. "Man About Town," now in its third week at the former, did the best initial seven-day's business since "If I Were King" played the house last September. "Bachelor Mother," which completed two weeks well at the Music Hall on Wednesday, outgrossed every RKO picture's opening day at the giant house since "Stage Door" in 1933. "The Man in the Iron Mask" is current, "Daughters Courageous" finished three profitable weeks at the Strand on Friday and "Second Fiddle" at the Roxy, although not up to the others in box office draw, ventured a third stanza on the same day.

The Capitol and the Rialto are celebrating their first hold-over in several months. At the former "On Borrowed Time" is now in its second week and, when "Five Came Back" broke all summer box office records for a single day at the Rialto, Manager Arthur Mayer kept the house open all night and continued the 24-hour policy during the following week. "Hell's Kitchen" also held over at the Globe and "Goodbye, Mr. Chips," of course, rolls along merrily in its ninth week at the Astor.

The Rivoli Theatre will reopen on July 26 after a three week shut-down for alterations. Samuel Goldwyn's "They Shall Have Music" will be the attraction. Universal is trying its encore system during the second-run showing of "The Mikado" at the Palace this week. If audience applause warrants, the song numbers are rerun through the projection machine. Visitors from 34 states and 12 foreign countries have been guests at the RKO Radio Exhibitors Lounge since it was opened several weeks ago.Shownen from various parts of New York State have, of course, had the largest representation. Republie advertising, publicity, and contract departments have been moved to the 14th and 15th floors from the 3rd floor of 1766 Broadway.

Jimmy Roosevelt, who has signed a new long term contract with Sam Goldwyn, had a drink and a chat with the trade paper boy at the Rockefeller Center luncheon club on the 67th floor of the RCA building. Previously to his appearance Hedda Hopper--actress, fan writer, columnist and stunning woman—who claimed she had crashed the party, had been the center of a group of admiring men. Jimmy announced that he had resigned as a member of the U. A. board that afternoon and would devote more time to production. James Mulvey will succeed him at U. A. Another cocktail party, to celebrate the press-showing of March of Time's noteworthy issue, "The Movies March On," brought out such celebrities as Lillian Gish, Raynold Massey, May Robson, James Ellison, Mrs. Lela Rogers, S. Barrett McCormick, Lynn Farnell and Nelson Rockefeller. The showing was held in the membership pewhouse of the Museum of Modern Art. Studio work on "The Ramparts We Watch" March of Time's first feature-length film, will start this month at the Eastern Service Studio in Astoria.

Bernard Goodman's baby daughter will be christened Linda Barbara. Her daddy is sales manager of Warners Accessories department and her mother was the former Mildred Goodman of National Screen. Other recent blessed events were the baby boy, born on July 2 to Lou Polbeck, Universal's Eastern advertising and publicity head; Morris Kinzer's little girl who may one day dance on the stage of the Roxy, where her father is publicist and advertising director, and Al Streimer's 6 pound 13 ounce son born recently to the Rainbow Amusement Company executive. Murphy McHenry, director of advertising and publicity for Edward Small Productions, is here from the Coast for the Music Hall opening of "The Man in the Iron Mask."... Billy Wilkerson made a brief stop enroute from Europe where he says he raised most of the time.... Mary Pickford, also back from abroad where she visited 11 countries by plane, will remain in New York until August 1. Returned from the West, Coast are Maurice Bergman, advertising and publicity of Columbia, and Bob Gillham Paramount's publicity and advertising director in the East. Gillham and Sid Sandler, of M-G-M, are the first to introduce the Mexican Hureachi books along Film Row.

FRANKLY SPEAKING

By LEYENDECKER

TOO MANY RE-MAKES

The newest weighty problem to be piddled on the heavily-burdened shoulders of motion picture exhibitors already worried about recent inferior product, increased use of giveaways, the hovering menace of television, etc. is the recent trend in all major studios toward remaking popular films of several years back and releasing them under new titles. The question of whether a patron is entitled to be notified in advance that a picture that had previously been filmed under a different name is causing concern to exhibitors anxious to keep the good will of their clientele. There is less danger to fear from the veline fan who protests at the box office or who writes a letter than from the greater number who will simply nurse their disappointment and stay away from the theatre.

Not in many seasons has there been so many old stories revived as during 1938-39 and even more have been announced for 1939-40. A partial list of remakes shown during the last few months under new names includes: "Stronger Than Desire"—revised as "Evelyn Prentice" in 1934; "Society Lawyer"—known as "Penthouse" in 1933; "The Girl and the Gambler"—made under its original title "The Dove" in 1928; "They Made Me A Criminal"—released as "The Life of Jimmy Doolan" in 1933; "Unmarried"—called "The Lady and the Gent" in 1932 and "Going Places" which had its original title "The Houtenbot" when released in 1923 and 1929 and was even made again, with slight alterations, in 1936, as "Poky Joe." These, of course, are in addition to the remnants of stories which have already proved successful as "Tom Sawyer," "Huckleberry Finn," "The Three Musketeers," "The Man in the Iron Mask," "Within the Law" (if I Were King), "The Dawn Patrol" and countless others.

Certainly very few fans would object to a frank remake of various screen classics as "The Hunchback of Notre Dame," "The Most Geste" and other great silent screen successes, whose appeal is even greater after a long time has passed and another generation has grown up. However, the proof of digger, no stories which were previously successful to only a fair degree, without giving consideration to the fact that they are usually dated and out of step with the modern tempo, is bound to have an unfavorable reaction generally. In some cases, the few "new twists" given an old favorite is something which they wish to preserve intact. Such was certainly the case when romantically-minded adventure-lovers found the Ritz Bros., with their screwball antics, dragged into the latest production of "The Three Musketeers." And the anonymous plan of combining the "Huckleberry Finn Page," giving it another title and, with the roughneck reporter transformed into a swagging sed-sister, is almost sure to have an unfavorable reaction from the film fans.

The situation has even reached the point where a group of Louisiana clubwomen have threatened to campaign for a State Law making it an offense to "exhibit in this Commonwealth any film play that has been previously exhibited under a different title, unless such exhibition is plainly advertised as a remake version." This movement is said to be spreading to other communities and threatens to become the latest box office headache. These women claim that they do not object to remade pictures that are plainly advertised as such, but they do believe that the industry would profit if "producers would clean their shelves of old story properties and concentrate on new subjects instead of those that are definitely antique."

Is it possible that Hollywood cannot dig up enough new story material to take care of production schedules or is it simply a case of blindly following the old routine? The emergence of such new directors as Garson Kanin with "A Man to Remember" (which no other RKO director would touch) and "The Great Man Votes" and Leslie Fenton with "Tell No Tales" would indicate the crying need for new directorial blood. A new story idea is so rare on the screen that when such out-of-the-ordinary pictures as "Bozo's Town" and "Goodbye, Mr. Chips" can put the public's backs to them in relief, the current "Five Came Back" and "On Borrowed Time" have already received critical acclaim and public support is almost certain to follow. The fact that most of these pictures were not inordinately expensive to produce also proves that intelligent treatment of new ideas is more important than enormous budgets and lengthy production schedules.
What the Newspaper Critics Say

**BACHELOR MOTHER**  
(RKO-Radio)  
"... Flimsy script has been blessed with an inspired production. ... Luring supporting characterizations and elegant physical production ... Va-tedly satisfying entertainment ... Superb tour de force of acting and direction ..."  
Howard Barnes, N. Y. HERALD TRIBUNE

"... Gay and sparkling ... Witty dialogue, speed, slick direction by Garson Kanin and capital comedy performances by Ginger Rogers, David Niven and a fine supporting cast are the ingredients which make this story one of the gayest and most amusing screen frolics of the year ..."  
William Boehnel, N. Y. WORLD TELEGRAM

"... Excellent ... Powerhouse of amusement ... Will prove itself to have been the best screen comedy of 1939 ..."  
Archer Winsten, NEW YORK POST

"... As wholesome and comic a twitting as hastily has ever received ... Fresh, bright, human, hilarious ..."  
TIME Magazine

**HELL’S KITCHEN**  
(Warner)  
"... If the story had a little more cohesion, it might have been a lively social satire. As it is, however, it all boils down to a passing fair melodrama ..."  
B. C., NEW YORK TIMES

"... Dull and drab narrative ... Pretty juvenile, not only in the story it tells but also in the way it is told ..."  
William Boehnel, N. Y. WORLD TELEGRAM

"... Fair plus ... Synthetic and second-hand appeal to uncritical tastes ... Incessant action, which is formed out of heavy humor, melodrama and a couple of tags on the heart-strings ..."  
Archer Winsten, NEW YORK POST

"... Plot and characters have a familiar ring ... It's been done before, and better ..."  
Elsie Finn, PHILADELPHIA RECORD

**SECOND FIDDLE**  
(20th Century-Fox)  
"... An indifferent Irving Berlin score and a plot that blows up all over the place ... Rates no better than a faint ‘fair’ ..."  
Frank S. Nugent, NEW YORK TIMES

"... Particular song and dance formula employed is wearing a bit thin, but it still suffices to make a moderately gay picture ..."  
Howard Barnes, N. Y. HERALD TRIBUNE

"... Tuneful music, snappy dialogue ... Good story, plausible, well written and full of lively invention ..."  
William Boehnel, N. Y. WORLD TELEGRAM

"... Good ... A potboiler despite the Darryl F. Zanuck production trimmings and a flock of popular songs by Irving Berlin ..."  
Archer Winsten, NEW YORK POST

**STRONGER THAN DESIRE**  
(M-G-M)  
"... Less strong than it desires to be ... Harsh in theme ..."  
K. W. D., N. Y. HERALD TRIBUNE

"... A sound, standardized, well-worked-out, fair-to-middling melodrama ... Cast is an extremely good one ... Old-hat story seems on occasion fresh and original ..."  
William Boehnel, N. Y. WORLD TELEGRAM

"... Moderately good marital drama ... Straightforward drama with few subtilities ..."  
Henry T. Murdock, EVENING PUBLIC LEDGER

"... Love, murder, and a trial provide sufficient interest for a familiar melodrama ..."  
Elsie Finn, PHILADELPHIA RECORD

**NAUGHTY BUT NICE**  
(Warners)  
"... Might be steady fun if it were anything more than a batch of old gags strung together ... Whole thing is pretty flat ..."  
B. C., NEW YORK TIMES

"... Fair plus ... Bad but harmless ..."  
Archer Winsten, NEW YORK POST

"... Comedy musical with a little bit of everything ... Good entertainment ..."  
Elsie Finn, PHILADELPHIA RECORD

**ON BORROWED TIME**  
(M-G-M)  
"... Preactive and moving metaphysical drama ... Lacks the warmth and robust humor which made the play so satisfying ... Good job of changing play into film and it is fascinatingly different from the general run of screen offerings ..."  
Howard Barnes, N. Y. HERALD TRIBUNE

"... Heart-rending, hauntingly beautiful entertainment ... Rueful fantasy ... A beautiful film, a little diffuse, perhaps, but still vital, alive and penetrating ..."  
William Boehnel, N. Y. WORLD TELEGRAM

"... Good plus ... Follows the original more closely than is usually the case in translation from one medium to the other ... Unlike any picture you have seen this year, last year or will see next year ..."  
Archer Winsten, NEW YORK POST

**MAH ABOUT TOWN**  
(...Paramount)  
"... Jack Benny, equipped with gay gags and silly situations is at his most blandly amusing ... Exceedingly funny ... Enough high hilarity in the action to make for better than average entertainment."  
Howard Barnes, N. Y. HERALD TRIBUNE

"... Bushelful of laughter in what is just about the gayest, merriest, eye-clevered comedy ..."  
William Boehnel, N. Y. WORLD TELEGRAM

"... Excellent ... Public is in for hard and continuous laughter ... Almost stolen from under Jack Benny's nose by his valet, Rochester ... Best of the Benny series ..."  
Archer Winsten, NEW YORK POST

"... Good, lightweight sport in spite of the draggy episodes ..."  
W. Ward Marsh, CLEVELAND PLAIN DEALER

"... As lavish, tuneful, talent-packed as a good radio variety hour. MAX ABOUT TOWN is just about as entertaining, just about as memorable ..."  
TIME Magazine
'GRAND JURY SECRETS' FAIR ACTION PROGRAMMER

Rates •• for action spots

Paramount
62 Minutes

Directed by James Hogan

A typical pulp magazine yarn, this has a large enough quota of thrills and suspense to please the average action fan. More exciting audiences, however, will find the character of the unethical news reporter quite unbelievable and they will also discover several plot absurdities. The film's most interesting angle is its glorification of amateur short-wave radio operators—more familiarly known as 'hams'.

In the story the Keele Family consists of a kindly Irish mother and her sons, Mike—an assistant district attorney—and his brother John—a reporter and 'ham'—who is also pictured as a likeable young heel. When John learns that his brother is conducting a secret Grand Jury probe into a crooked investment house he plants a short-wave transmitter in the Jury room and secures a scoop for his paper. The printed story gets Mike into trouble and warns the investment firm. This leads to a shooting for which an innocent young investor, found on the spot, is accused. Even in the death house the lad refuses to talk but John again secures a story by his deviously unethical trick of posing as a Catholic priest and having his confession.

His mother disowns him and his brother beats him up but John finally redeems himself by calling on his 'ham' friends to come to the rescue when he and Mike are being kidnapped by the real murderer. The confession scene, which we will recall, is the story's weakest link.

Acting is sufficient, if not outstanding. Gail Patrick's charm is welcome in the scanty romantic sequences and Jane Darwell gives her customarily good performance as the mother. John Howard tries, without much success, to regain audience sympathy, after his unscrupulous reportorial methods are shown.

AD TIPS: Get a local radio amateur to rig up his equipment in the lobby. Make tie-ups with shops offering equipment.

LEYENDECKER

'SHE MARRIED A COP' NOISY MUSICAL FARCE

Rates •• for nabobhood duals

Republic
65 Minutes
Phil Regan, Jean Parker, Jeanne Cohan, Doris Kenyon, Barrett Parker, Benny Baker, Bruce MacMahan, Owen O'Shea, Mary Gordon, Richard Keene, Peggy Ryan.

Directed by Sidney Salkow

Geared strictly to the family trade, SHE MARRIED A COP is a mildly entertaining musical which will get by on neighborhood duals. Although the picture has a few good laughs, most of the comedy is of the obvious type with the Irish characters depicted as a noisy, quarrel-some lot. At times the tumult and the shouting is almost deafening.

Republic has given the picture a good production and a capable cast of players to support Phil Regan, one-time graduate of Police College who should feel at home in the leading role. The latter's romantic tenor is heard to excellent advantage in several pleasing ballads, but his performance will never win him any acting awards. Such dependable character players as Oscar O'Shea and Mary Gordon accent their Celtic roles too heavily and even Jean Parker is unduly vivacious as a headstrong society girl. Blame for the acting deficiencies must be laid at Director Salkow's door.

Story concerns a handsome cop who is sent to answer neighbors' complaints that voice auditions are being conducted in a city apartment. A pretty young producer of animated cartoons has been seeking a singing voice for her new talking cartoons and without success and when she accidentally hears Officer Regan sing she knows her search is ended. At the Policemen's Ball she signs him to a contract without telling him that he will never actually appear on the screen. Regan falls in love with her during the fake movie rehearsals and marries her on the eve of the preview. His family and police friends all attend and to Regan's intense chagrin he finds them laughing at his romantic voice issues from an overstuffed pig. He deserts his wife and rejoins the police force but she ingratiates herself with his family and a reconciliation is finally effected. Peggy Ryan takes whatever acting honors can be found with a natural portrayal of Regan's kid sister.

AD TIPS: Play up Regan's radio and stage fame and make tie-ups with the local police station.

LEYENDECKER

'DOWN THE WYOMING TRAIL' SUPERIOR RITTER WESTERN

Rates •• for western houses

Monogram
65 Minutes

Directed by M. Horan

Rugged, elemental action amid the snow-covered trails and mountains of Wyoming gives this Monogram western a distinctive and original atmosphere not often found in pictures of this type— for which credit producer Ed Finney. Excellent production values are enhanced by the good story which smacks of the formula until it reaches an exciting and unusual climax, wherein the heavy of the piece meets his doom through mental suggestion rather than physical force. It is an excellent twist and extremely well handled. This sets a high mark for the Tex Ritter series. It should do above average business.

To aid Mary Brodel in the fight against systemic rustling of her cattle, Ritter becomes foreman of the ranch. He is wrongly accused of murdering a loyal ranch hand. He breaks away from jail, succeeds in proving his innocence and also ends the activities of the band of rustlers.

Ritter gives a splendid performance in a role exacting more than the perfunctory western tricks. Horace Murphy's comedy is rather silly. Support is uniformly good.

HANNA (Hollywood)
THE MIKADO . . . Gilbert & Sullivan on the screen! For the skeptical exhibitor who might doubt the popularity of THE MIKADO, we quote the following reasons offered by Universal for its predicted success: (1) It is the best known musical comedy in the history of popular music! (2) 66 out of every 100 Americans know two or more of the tunes by title! (3) Half of the people know THE MIKADO by name! (4) Countless millions have witnessed performances of the operetta on the stage! The cast includes Kenny Baker and the world famous D'Oyly Carte Chorus. It was filmed in Technicolor under the direction of Victor Schertzinger, who first made opera popular on film material.

SHOULD A GIRL MARRY? . . .
"The sins of the mother shall be visited upon the daughter." It seemed ordained that this girl must live in disgrace because she was born in prison, especially when a blackmailer laid hands on the evidence. How the man who loves her fights to keep the truth from her, gambling his rising fame as a doctor on the chance, is the plot of this Monogram drama. The principals are Anne Nagel, the girl; Warren Hull, the fiancé-doctor; Mayo Methot, the straight-shoot ing wife of the blackmailer; Weldon Heyburn, the blackmailer. There is a review in this issue.
FILM BULLETIN

SHORT SUBJECTS
FROM PHILLY
By "Jaywalker"

From New Jersey Messenger Service

250 N. Juniper Street

Member National Film Carriers' Assn.

PHILADELPHIA

228 Vine St.
1801 Bayard St.

WASHINGTON

1635 3rd St., N. E.
606 W. 47th St.

M. Lawrence Daily, Notary Public, Phila.

Member National Film Carriers' Inc.

FILM BULLETIN

INDEPENDENT EXHIBITORS READ FILM BULLETIN

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Economically Sensible for All Your Deliveries to Be Made by

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Smart theatremen use...
FAMOUS SILVERAY PRODUCTS...
"SILVERAY" INSECT SPRAY

Flavor Products Company

Cedarleaf and a Sure Killer for bedbugs, fleas, mosquitoes, mosquitos, roaches, ants, beetles, etc.
Phone Your Order Now! LDR. Bbard 7554

Frank Lyden, Allied vice president, may call an Eastern Regional meeting within the next few weeks at Fred Lieberman’s Newsread Theatre for a lengthening run that, however, is not expected to appear on the Greater New York... Martin Glazer is taking a month off from Metropolitan Theatre publicity and is seeing the world over. The yearly film row picnic will be at Sun River Park. William McLaughlin of Allied has been prominent in arranging the schedule. Pat Boyle, the district Legion post, whom McLaughlin succeeds as commander in the Fall, is committee chairman. William Cuddy of the Cinema Club is secretary. Daniel Brody of the Friars is treasurer. The Charles Morse, Louis Rothenberg, Louis Anger, and Joseph Walsh, family case is still very much in its initial hearing. George S. Ryan, attorney, has already taken it past the half-year mark.

Vacations and more vacations. Richard Harbin and Frank Perry are two independent exhibitor associates who are greasing the hot weather with new air conditioning. George Jones is out as manager of Loew’s Orpheum. Howard Burkhart is in... Joseph Defea is back at publicist for the two local Loew’s houses. He was out for a number of weeks following herniorrhagis in his throat. Sam Richmond is now buying and looking for Louis Gordon and Arthur Lockwood. He was with Lieberman. Will Murphy, whom Richmond succeeds, is office manager at Imperial. The State of Maine has its first animated film. It was opened in the sparse Saco.

Martin Mullin and Sam Fronowski, otherwise the Paramount Carpenter in the 6th, and 7th Theatres Corp., are having difficulty in securing a饱和 film to build up Cleveland Circle... The independent exhibitors, Inc., are involving independents as a whole to attend a local meet at which transcriptions of Allied information by the correspondence departments have been handled by Arthur K. Howard... Joseph Walsh, partner in the A. and W. Amusement Co., which is suing the majors on anti-trust. Hays in court. Dickie Carlin, now dark Metropolis in Providence to secure product, had a conversation with Will Hays regarding the matter, he told the court, "I am surprised, with all the facts that you have been in this business, that you caused that theatre without knowing that you could get film," says Hays, according to Walsh. "I said, "That never secured to me because in my experience in the business I have never known a theatre that couldn't buy major pictures." He said, "If I was going to build a swimming pool, it would seem to me that I would find out whether I could get water for that swimming pool." I said, "If I had a swimming pool and the water company had a pipe with water flowing by there all day long, I would expect that the water company would give me water for my swimming pool." I said, "And that is the way I have felt about this theatre; that the salesmen and the branch managers would be glad to sell pictures to me, unless they had吸毒 in their business, they are always looking for the opportunity to sell." And I said, "This is the first time that I have been placed in the position where I am trying to buy. I feel that they have always come and tried to sell me pictures in every theatre I have ever had." He said, "I have nothing to do with the sales policies of these companies, but anything I can do for you unofficially I will be glad to do it."
CLOUDS OVER EUROPE...
The New York critics liked this. It is a clever spoofing of the screen's more serious delving into the theme of international espionage. With tongue in cheek, the plot purports to expose the efforts of an enemy spy to undermine the British Air Force. From the boxoffice standpoint, this British-made film is bolstered immeasurably by the presence in the cast of Laurence Olivier, the sensational screen discovery who scored so heavily as the brooding gypsy lover in "Withering Heights". Ralph Richardson, of "Giant" fame, very adroitly, plays the role of a dumb detective. It's a Columbia release.

ISLAND OF LOST MEN...
Within the hidden, remote recesses of the jungle lay the undisputed domain of the "King of the River", escaped by J. Carrol Naish. Seeking her father, Anna May Wong wanders into this God-forsaken hell-hole despite the warnings given her. Enlisting the aid of Anthony Quinn and Broderick Crawford, they pit their wits and swiftness against the unrelenting cunning of the "King", against a background of tom-toms, native attacks, head-hunters, the story sways and reaches a melodramatic climax. It comes from Paramount.
On your mark...get set...GOO!

And did Baby Sandy go! In "East Side of Heaven" with Bing Crosby he won every critic in the country! He's next to the heart of everyone! More arms ache to hold him, more people want to see him, than any other new star in the business. And it's your "Business" in "Unexpected Father!"

The New Universal presents

BABY SANDY in
"UNEXPECTED FATHER"

with

SHIRLEY ROSS • DENNIS O'KEEFE • MISCHA AUER

JOY HODGES • DONALD BRIGGS • ANNE NAGEL • DOROTHY ARNOLD

Screenplay by CHARLES GRAYSON & LEONARD SPIELGASS • Original story by Leonard Spiegelgass

Directed by CHARLES LAMONT • Associate Producer: KEN GOLDSMITH

released now!
THE INDIVIDUAL IN A MONOPOLY

"1. The tendency toward concentration of control of the economic system in fewer and fewer business executives seems proved.

"2. The consequences of that tendency is a steadily lessening number of competitors.

"3. It has been the traditional conviction of the people of the United States that the opportunity of the citizen to engage in business should not be restricted and that a system of free, open competition is best calculated to preserve that opportunity.

"4. It is clear, however, that the financial and other resources required for economic endeavor are becoming increasingly difficult for the ordinary enterpriser to obtain and that concentration of economic power and wealth is accompanied by increasing unemployment and narrowing markets."

These are the general findings submitted to the U. S. Senate by the Temporary National Economic (Anti-Monopoly) Committee, which has been investigating the growth of monopolistic practices and their effects upon the welfare of the nation.

How much one can find in these observations to apply to the motion picture industry! But let us examine only the remark that "Concentration of economic power and wealth is accompanied by increasing unemployment".

One need not be a graybeard in this business to recall the days when there were many more exchange centers and, of course, many more film exchanges than there are today. Even the most powerful of the so-called majors sold their films singly or in small groups. The large circuits of that day consisted of perhaps ten to fifty theatres; the others were all independently operated.

Man-power was a vital factor in distribution then. Today it is almost inconsequential. The capable film salesman was well worth his salt. He was in demand and if one company did not recognize his value, another would. He worked all year 'round and liked it, for there was always product to be sold and his standing in the office was gauged on his sales record.

What a difference now in this glorious era of concentrated control! Exchange centers have been boiled down to the central points in large territories. Three or four men cover the area formerly requiring at least twice as many. Their "selling season" occupies about three months and it is only the gracious gratuity of the larger majors that keeps many of their salesmen in their jobs from October to May.

Block booking and large chains have made of the film man a pretty unimportant creature in the industry scheme. National sales policies are fixed by almighty men in high offices far removed from the every day turmoil of business strife. The salesman is told what he is to get and he covers the rounds "writing orders". His slim is the hold he has on his job. How short a step it is from the present status to the decision by filmodd's powers-that-be that no longer will any salesman be required—that girls with order blanks will sit in the exchange and merely await the arrival of exhibitors who wish to buy!

Walk the street of any exchange center in the United States and see the former branch managers, former salesmen unemployed. You can't say this is just a condition of the times, for the film industry has not suffered the same depression as other industries. The profits of the large companies have steadily gone up. The salaries of those on top have achieved some fantastic figures. Here, in lump, is all the evidence of the effects of monopolistic control.

To the home office executive, the advertising man, the branch manager, the film salesman—to all who have allowed themselves to become convinced of the virtues of the block booking system and who do their share to perpetuate and aggrandize this iron-clad control—we direct this observation: Proportionately as a monopoly grows, so does the value and dignity of the individual in it deprecate.

MO WAX
HE had a swell start. Born in the gutter, graduated to be a city savage! Life wore thin the way he lived it... his arms that reached for love embraced sudden death instead! HE HAD TO BE HARD!
One of the most impressive parts of Senator Neely's opening address to the Senate on behalf of his bill to abolish compulsory block booking and blind selling was the quotations of comments by outstanding individuals in the industry and the excerpts from contemporary trade papers.

We had almost come to believe that only the Allied leaders, Harrison's Reports and FILM BULLETIN ever discussed the evil effects that compulsory block booking has had on the industry. Upon reading the Congressional Record, we find the names of Carl Laemmle and Samuel Goldwyn among others who recognize it as a detrimental practice. It comes as a distinct surprise, however, to find the Motion Picture Herald and Variety quoted in favor of the Neely Bill. In isolated bursts of outspoken daring, even these publications occasionally say what every intelligent and uttered person in the industry knows.

We pluck the following directly from Mr. Neely's speech:

"The severest critics of compulsory block booking are found among publications and persons associated with the industry. The practice has no champions and few defenders.

Carl Laemmle, the grand old man of the movies, a pioneer producer and distributor and until recently the chairman of the board of Universal Pictures Corporation, of which he was the founder, speaking from years of experience, says:

Abolition of the block-booking system will be a good thing for the industry. Of course, the picture producer won't like it because it means that he will be obliged to make only good pictures. The exhibitor will not be obliged to buy the bad ones, therefore the producer who hopes to ring up a few cheapies will not have a market for them and he will be left with the "duds" on his hands.

However, in the course of time, the producer will not worry if block booking is called out. He will not be obliged to worry much to compete with track, but can concentrate on high-grade productions, make better pictures, and make more money.

Sam Goldwyn, maker of fine pictures, recently filed a suit against United Artists to terminate his contract with that company for the distribution of his productions because it had departed from the principle of disposing of his pictures on their merits.

Max Steuer, Goldwyn's attorney, issued this statement:

"There had existed in the distribution of pictures. These abuses United Artists pledged itself not to practice and if possible to completely eradicate them from the industry. It is deemed that by this action taken by the Goldwyn Corporation that result may be achieved for the industry, but particularly for United Artists.

Yet, even by the context, the abuse of which Mr. Goldwyn particularly complained was that of block booking.

Variety, a leading screen and stage publication, in an article entitled "Block Booking Not Showmanship" on December 14, 1938, said:

"Every sales executive in the business knows too well that under block booking the exact are carried along with the strong, and if pictures of the major companies were forced to stand on their own qualities as attractions and entertainment there would be an explosion in Hollywood which would dismantle the duopoly and properly focus approval on the real creators.

Block booking is the method which conventions good, bad, and indifferent product in its invariable machinery. The wonder is not the severity of outstanding, swamping film hits, but that under the present system of industry operation there are any hits at all.

The Motion Picture Herald for December 17, 1938 carried an editorial by its publisher, Martin Guyley—a motion picture authority—which contained the following:

"The industry's greatest asset is the reputation of the motion picture. It should be cherished and preserved. This must include not done when pictures which are known to be below acceptable standards are forced upon the screens of thousands of theaters, not by any decision that exists for them—on the part of either the public or the exhibitor—but rather by a system which automatically ensures their distribution.

Paul Goldstone, an independent producer of motion pictures and president of the Independent Motion Picture Producers' Association, telegraphed:

Block booking has gradually killed off and almost eliminated independent production. If independent producers had a fair opportunity to market their product it would cause a complete revival of their industry and the employment of additional hundreds.

E. B. Deur, an independent producer, says:

"I believe the elimination of block booking is a good thing for the industry in general, and it should surely improve the quality of independent production, as it should open the screens now available to us for our product.

Several of the witnesses against the bill expressed or intimated their opposition to compulsory block booking and blind selling, but insisted that the bill does not provide the proper means of eliminating these evils. For example, Russell Potter, who read a paper for the National Board of Review, which appraises motion pictures for a price, engaged in the following colloquy:

Senator NEELY. Your board is in favor of block booking and blind selling?

DR. POTTER. No; not necessarily. I have not said that. I did not intend to imply that.

Senator NEELY. Is it in favor of those two practices or against them?

DR. POTTER. Senator, I cannot speak for the board on that; I don't know.

Senator NEELY. Are you personally in favor of block booking and blind selling, or opposed to them?

DR. POTTER. Personally, I am opposed.

Mr. Ed Kaykelland, president of the Motion Picture Theatre Owners of America, who testified against the bill, nevertheless said:

"We are all agreed, including myself that the uniform and inflexible application of compulsory block booking and blind selling to our business is highly objectionable.

Strangely enough the exhibitors whom I represent, who oppose the Neely bill, are actually opposed to compulsory block booking and Blind selling. We are not at all unsympathetic with all honorable purpose of this legislation.

The bill is designed to accomplish its purpose of prohibiting compulsory block booking and blind selling without imposing any form of governmental regulation or censorship on the motion picture industry. Rules of conduct are prescribed which may be enforced by the Federal district courts by means of civil or criminal proceedings. No new or expensive regulatory board or commission is to be created, and no appropriation is requested or desired.

The bill declares that compulsory block booking and blind selling are contrary to public policy, because they:

(a) Interferes with the free and informed selection of films on the part of exhibitors;

(b) Prevents the people of local communities from influencing such selection in the best interests of the public; and

(c) Tends to create a monopoly in the production, distribution, and exhibition of films.
'BEAU GESTE' MEANS WORK FOR CASHIERS!
Rates • • • generally

Paramount
128 Minutes
Directed by William J. Wellman

Paramount's BEAU GESTE is one of the grandest and most entertaining shows your correspondent has seen in a long, long time. Here is a flawless production, in which story, acting and direction rise to the great height. The screen is capable of achieving, but so rarely does. "Geste" is a powerful dramatic picture, a mighty, vigorous story whose impact is strengthened unmeasurably by its element of close personal relationship and affection between characters. The picture is studded with outstanding performances—particularly those by Gary Cooper, Robert Preston and Brian Donlevy. Top names and the extensive exploitation opportunities offered by this well known and beloved story assure it of terrific release in every type of theatre from deluxe to action spots. BEAU GESTE will be one of the top grossers of the year!

Told in flashback form, the story recounts the tale of three orphaned brothers, Gary Cooper, Robert Preston and Ray Milland. When a famed and valuable jewel is stolen and suspicion falls on them, each, singly, slip away and join the Foreign Legion. Under the command of Brian Donlevy, a cruel and dominating, but brilliant soldier, the brothers experience all manner of adventure, privacy and torture. When word of the jewel theft is brought to Donlevy, he decides to separate the three boys, sending Preston to the hills and keeping Milland and Cooper under him at a station in the middle of the desert. In a battle with Arabs, all are killed except Milland, who takes from Cooper a letter and a package for their kindly guardian, Heather Thatcher. Returning from the hills, Preston finds Cooper's body and gives him such a "Viking's funeral" as they had planned as children—cremation with a dog, in the person of Donlevy, at his feet. Setting out in Milland's footsteps, Preston is shot by Arabs, Milland returns to England and there it is disclosed that the letter explains that their guardian had sold the red gem years before to provide for the boys—a fact known only to Cooper, who stole the imitation stone to protect her.

Cooper is a perfect "Bean Geste," gallant, soldierly, sympathetic. Robert Preston, softened under the direction of William Wellman, creates a much better impression than when with De Mille in "Union Pacific." Ray Milland does well with a less taxing role. Masterful is Brian Donlevy's characterization—a role which should begin a new career for this competent actor. Susan Hayward is seen briefly, but registers as a lovely and promising newcomer. J. Carrol Naish contributes another fine performance, as do Albert Dekker, Broderick Crawford, James Stephenson and G. P. Huntley. Heather Thatcher's charm and dignity add stature to the picture. Donald O'Connor, Billy Cook, Martin Spellman, David Holt and Ann Gillis deserve mention for their work in the prologue.

William Wellman may be depended upon to deliver what he calls a "shocker" scene in every picture. In "Bean Geste" he supplies many—beginning at the very opening when the suspense is started by a scene in which we see the fort with a soldier at every post—every one dead. Wellman then proceeds to tell us just how all this came about. He tells it extremely well—with vigor, sweep, action and a minimum of dialogue. It is an altogether superlative job.

HANNA (Hollywood)

'UNEXPECTED FATHER' LIGHT FAMILY FARE
Rates • + for family and rural houses: good dualler elsewhere

Universal
73 Minutes
Sandy Lee, Shirley Ross, Dennis O'Keefe, Mischa Auer, Joy Hodges, Dorothy Arzner, Anne Giegner, Anne Nagel, Donald Briggs, Richard Lane, Paul Guilfoyle, Max Mekos, Anne Durcell, Spencer Charters, Ygor and Tonga.
Directed by Charles Lamont

This is the first starring vehicle for "Sandy", Universal's baby discovery in "East Side of Heaven". Although inexpensively produced, it should garner good returns for family and small neighborhood houses where this type of picture appeals. It's all quite trivial and unpretentious, but it does have a lovely kid and Mischa Auer. The baby will bring "A's and O's" from momma, while dad and junior will get some laughs from Mischa's familiar antics. Strictly for the family!

Dennis O'Keefe, ex-vandalian, is now ushering in the theatre where his girl friend, Shirley Ross, dances under the watchful eye of manager Donald Briggs. O'Keefe hears of the accidental death of his former partner and his husband. He finds they have left a baby, Sandy. He promises to find its relatives. When these are disclosed to be a drunkard and a disillusioned wife, O'Keefe decides to care for the infant himself and return to vaudeville, complications enter in the form of measles, interference by welfare societies and by Briggs in particular. All ends well when Ross and O'Keefe marry and Sandy is entrusted to them. Sandy just smiles and looks awfully cute. Ross and O'Keefe capably enact their romantic roles, while Mischa Auer works hard and gets laughs. Support is uniformly good, especially Anne Nagel and Richard Lane.

Direction by Charles Lamont capably achieves the difficult task of working around a baby without loss of the comedy values.

AD TIPS: Sell Sandy as the baby the world loves. Feature Auer.

HANNA (Hollywood)

'STUNT PILOT' FAIR 'TAILSPIN TOMMY' YARN
Rates • • as dualler in action spots

Womogram
62 Minutes
John Trent, Milburn Stone, Marjorie Reynolds, Jason Roberts, Pat O'Malley, George Meeker, Wesley Barry, George Cleveland, Johnny Dug, Charles Morton, Mary Fields, Buddy Oar.
Directed by George Waggner.

Second of Hal Forrest's "Tailspin Tommy" series shapes up as a pretty faithful reproduction of the syndicated strip and will doubtless interest those who avidly follow same in the funny papers. It doesn't rate a very strong adult fare, however, kids and action fans are its field. Cleverly made, though adequately produced and with fast direction and satisfactory performances, the story is never quite convincing and its events are telegraphed ahead. The aviation stuff is nicely handled.

Plot has Trent and Stone, transport pilots, offered jobs by O'Malley, motion picture director, shooting an air pie on the hangar lot, O'Malley murders Meeker, a stunt flyer, who arrives to do movie stuff after Trent refuses to do further work realizing the planes are no longer safe for the "stunts" O'Malley demands. Accused of the murder because of jealousy motive involving Marjorie Reynolds, Trent classes after O'Malley and forces confession from him.

It's just a routine job all down the line.

PIX

(More Reviews on Page 6)
THE WASHINGTON SCENE
By FILM BULLETIN's Capitol Staff Correspondent

NEELEY BILL TO HOUSE; BATTLE LOOMS

With the Neeley Bill to prohibit compulsory block booking of motion pictures safely thru the Senate by a vote of 46-28, eyes of proponents and opponents turn toward the House.

Even the most ardent sponsors of the measure do not expect any action by the lower body at this session. Adjournment is anticipated within a week or two at the most and the calendar is crowded with matters of vital national importance.

What will happen at the second session of the 76th Congress, which convenes in January, is an open question. Many observers here are inclined to believe that in spite of the bill being bottled up in the House Interstate and Foreign Commerce Committee by Chairman Lea of California, pressure from civic groups and parent-teacher associations will be too much to withstand. Other committee members, with an eye toward home, will force the bill on the floor, they say.

On the other hand, the major film companies will not take this on their backs. Their strategy, it is presumed, will be to stall as long as possible, then when the situation is getting out of hand, they will demand public hearings, which will further delay the measure.

This plan will undoubtedly be abetted by chairman Lea, who has already stated that he will not allow the bill to reach the House floor without hearings.

Against this formidable opposition, advocates of the Neeley bill nevertheless have some trump cards in their hand. With the Senate twice on record as favoring the measure, both times by impressive majorities, members of the lower house are apt to give special heed to the bill's merits and backing. The proponents, furthermore, have a full session in which to concentrate their full fire on the one body, an advantageous position they never enjoyed before.

THE DEBATE

Debate on the Neeley Bill ran for two days, July 14th and 15th. Neeley had hoped to dispose of the discussion on the first day, but Senator White occupied a full two and a half hours with a barrage in opposition. He assailed the measure from every conceivable angle, but the strongest point he made was concerning the "indefinite language of the bill." White maintained that under the proposed law it would not be precisely clear what constituted a violation.

Senator King of Utah attacked the constitutionality of the bill, but it was regarded as most significant that Senator Borah, considered the dean of Senate authorities on the Constitution, voted in its favor.

Besides Neeley the only speaker to orate in favor of the bill was Senator Capper, long a proponent of outlawing the block booking practice.

Following are highlights of the debate.

SENATOR NEELEY: If compulsory block booking is so harmful that the big right protect their own 2500 theatres against it, why should the trust be permitted to afllict 15,000 independents with it?

At one time all pictures were identified in the contracts between the distributors and exhibitors by title. If a picture bearing the contract title did not conform to its identification, or if the stars advertised to be featured in it did not appear, the exhibitor could cancel it on the ground that it was a substitution. But the practice of identifying pictures in the leases even by title has been discontinued. In brief, it appears that block booking has steadily increased until it is now complete...In no other industry is the buyer or lessee so completely at the mercy of the seller or lessor...In no other industry does monopoly so defiantly rule or imperiously reign...It is to the local exhibitor, not to far-off Hollywood or the Huys office in New York, that the people look for the satisfaction of their desires in the realm of motion-picture entertainment. If they object to the showing of a particular film, they protest to the exhibitors; if they want to see one about which they have heard, they apply to them. Exhibitors should at once be emancipated and deprived of the alumni to the effect that, because of compulsory block booking and blind selling they cannot supply the high quality of moving picture entertainment their patrons desire.

SENATOR BRIDGES: I have had various communications, for example, regarding such a picture as "Jesse James," complaining on the ground that in the picture horses were supposedly driven off a cliff, and that the horses were killed in the jump. Would the Senator's bill correct that situation, for example?

NEELEY: Frankly, it would not. The bill establishes no censorship. The bill is not designed to regulate the industry. Its sole purpose is to prohibit the specific monopolistic practices of block booking and blind selling.

SENATOR CAPPER: I do not believe it is sound policy that any distributor of motion pictures—or of any other commodities, for that matter—should say to the prospective buyers: "You must take what I have for sale that you do not want in order to get the things you do want." That seems to me to be the root point of trade, and an unfair practice. It restrains the freedom of the buyer to select the products best calculated to please his customers. It also restrains the prospective buyer from dealing with other distributors, whose products are crowded out of the buyer's theatre or store.

THE VOTE

The result was announced—yeas 46, nays 28, as follows:

YEAS—46:
Andrews.............. Davis.............. LaFollette.............. Shepard.............. 
Barneshead........... Donahoe........... Lee.............. Underwood........... 
Barbour.............. Frazier.............. McKellar.............. Wright.............. 
Billo................. Berry.............. Mclntire.............. 
Bome................. Gilbert.............. Murray.............. 
Beauch.............. Green.............. Norris.............. 
Boll................. Gray.............. Phelps.............. 
Brycon.............. Hayden.............. Reed.............. 
Carr................. Hill.............. Richman.............. 
Cepiller............. Hugues.............. Rockefeller............. 
Daumber............. Johnson (Col.)........ Schmitt.............. 
Dych................. Johnson.............. 
NAYS—28:
Adams.............. Evander.............. King.............. 
Ashurst............. Gibson.............. Logan.............. 
Backley............. Glad.............. Lucas.............. 
Boggs.............. Glass.............. Miller.............. 
Joe.................. Gray.............. Noble.............. 
Mclntire............. Hay.............. Orson.............. 
Marie.............. Harrison.............. Peetee.............. 
Clark (Col.)........ Johnson (Col.)........ 
Downey............. Jones.............. 
NOT VOTING—22:
Austen.............. George.............. 
Barber.............. Gillett.............. 
Brown.............. Gillett.............. 
Carlaway........... Hering.............. 
Clark (Col.)........ Hill.............. 
Comally.............. Holl.............. 
Comally.............. Jordan.............. 
Comally.............. Jones.............. 
So the bill (H. R. 2801) was passed.
'EACH DAWN I DIE' CAGNEY-RAFT IN BOXOFFICE HIT

Rates • • • generally; • • • for action houses

Warner
90 Minutes
Directed by William Kieghley

Specialists in prison dramas, the Brothers Warner have made EACH DAWN I DIE among the better pictures of its type. Based on the Jerome Odlum best seller of the same name, the story is packed with punch and thrills—the kind that spell first rate mass entertainment. Improving upon the descriptive passages of the book, the prison background has been carefully worked out to provide a somber, tense atmosphere for the grim proceedings. This marks the first appearance together of George Raft and James Cagney. It is a combination the studio will be anxious to repeat. Both dynamic actors vie for top honors, giving performances that will please their fans. Their combined followings and the exploitation opportunities offered by this Warner opus will make "Dawn" a boxoffice hit.

Cagney, a crusading newspaper reporter, is funnelled to the penitentiary, where he becomes acquainted with Raft, big time underworld figure. When Cagney reveals himself to be a "right guy", Raft conceives a plan whereby he will be freed to secure the evidence that will later free Cagney. After slight hesitation Cagney agrees, the escape is engineered and for his suspected participation in it, Cagney goes into solitary. Here he keeps silent for many months, while Raft believes he had been betrayed. Learning the truth, he proceeds to get the goods on Cagney's enemies, only to learn that the key man is in the jail from which he escaped. Raft goes back, engineers a prison riot and, in the ensuing confusion, secures the necessary confession while he, himself, is dying. Cagney is freed to return to his mother and sweetheart.

Cagney scores tremendously in the two scenes wherein he breaks down and cries, and in the final sequence, where his delineation of a speechless, broken but grateful man is nothing short of superb. George Raft is also excellent. George Bancroft, Maxie Rosenbloom, Alan Baxter, John Vug and Victor Jory are capable in support. Outstanding is the vivid characterization of a prisoner at the breaking point by Stanley Ridges.

Kieghley's direction grasps every detail of the story perfectly, endowing many scenes with the punch necessary to this kind of picture.

AD TIPS: Sell Cagney and Raft together! Call it the most powerful of all picture pictures.

HANNA (Universal)

'INDIANAPOLIS SPEEDWAY' RACING THRILLS IN TIME-WORN PLOT

Rates • • • for naborhooduals and action spots

Warner
82 Minutes
Directed by Lloyd Bacon

Another remake which fails to recapture the novelty and dramatic power of the original. INDIANAPOLIS SPEEDWAY will find its most receptive audiences in the action spots. "The Crowd Roars," produced by Warners in 1932, was what is popularly known as a humdinger—rammed full of exciting action and heartbreaks. The same story has been utilized to make this present film and, perhaps, the brother-against-brother situation is a bit moss-covered and hundreds of speed cars have whizzed past the eyes of movie patrons, it stills to thrill as it once did. Actual racing sequences are well photographed and frequently breath-taking but, handpicked by the obvious plot, the result is mild entertainment.

'WINTER CARNIVAL' WEAK

Rates • • as dualier

United Artists
(Walter Wanger)
87 Minutes
Directed by Charles V. Richmond

Having preceded in making "Stage Coach", a "Grand Hotel on Wheels", producer Walter Wanger apparently figured a story woven around Dartmouth's picturesque Winter Carnivals might measure up as a "Grand Hotel on Skis". Unfortunately it doesn't, not because of lack of effort but perhaps due to more than was necessary. Mr. Wanger's picture brings in almost every conceivable story element; a bit of "It Happened One Night" in the angle of the relationship of a madcap heroine; something of "Carol and Son" in the diseaurence to a smart young architect. His father is on the WPA, and the smutting of that ever reliable puppy love. It all makes for dreamy entertainment—toonified and too factly to satisfy the average moviegoer. This will hardly be able to stand alone anywhere. A strong feature should support it.

(See Review on Page 8)

The much discuss Ann Sheridan makes her real starring debut in this. She is a stunning girl, as well as a capable actress, but it is a pity that this had to be her first important spot. Richard Carlson struggles with an uninteresting role. Supporting cast is composed mostly of young people, whose lack of experience prevents them from even attempting to cover up the innate script. Alan Baldwin impresses as the most promising.

Director Riesner did little to perk up the weak script.

HANNA (Universal)

AD TIPS: Sell Sheridan.
'FOUR FEATHERS' BRILLIANT TECHNICOLOR SPECTACLE
Rates ★ ★ ★ generally, if sold
United Artists (Alexander Korda)
115 Minutes
Ralph Richardson, C. Aubrey Smith, John
Chambers, Jane Duprez, Jack Holt, Donald
Gray, Robert Kendall, Allan Jones, Henry
Oscar, Frederick Cullen, Archibald Butt, John
Launce, Roy Petrie, Olly Baxter.
Directed by Zoltan Korda.

One of the most spectacular and stirring
films to issue from the Korda Studios, FOUR
FEATHERS is certain to impress onlookers
with the magnificence of its production and the
unexcelled Technicolor photography which
embellishes the Nile backgrounds, the Egyptian
desert and mountain sequences and the London
street scenes. Battle stuff is astonishingly
realistic and many of these action shots are
almost breathtaking. Acting is of a high
order, but lack of familiar cast names will be
a handicap which will necessitate strong selling
in this country. A typically British tale of
military adventure, the film is often absorbing
and frequently moving, but it suffers from
being overlong.

Primarily a mans' story of loyalty and hero-
ism in the face of extreme danger, the roman-
tic element enters only into the early and final
portions. John Chambers plays a sensitive
youth, one of a family of great military men,
who is given the white feather (mark of cow-
ardice) by his three pals when he revolts
against army life and resigns from the service.
Realizing that his fiancée, too, doubts him, he
forces her to give him a feather and
voluntarily breaks the engagement.

The main story concerns his journey to
Egypt to redeem himself in the eyes of his
former comrades. Disguised as a Syrian
native, whose tongue has been removed, Chambers
rescues Ralph Richardson, who has been
blinded and left for dead, against almost in-
surmountable odds. Later, he is chained
and thrown into a native dungeon with the other
two pals and is instrumental in freeing all the
prisoners who revolt against their jailers and
capture the arsenal for the British. Back in
England he regains the love of his fiancée.

Ralph Richardson gives the film's outstand-
ing performance as the blinded officer who
voluntarily renounces the girl he realizes
Clements loves. The latter contributes a super-
bably of acting, particularly in the Egyptian
sequences. Jane Duprez makes a lovely hero-
ine, C. Aubrey Smith supplies a slight touch of
humor as a bumbling old British Army officer
and the others are entirely capable.

Zoltan Korda's direction is excellent.
AD TIPS: Use a teaser campaign making a
play on the title. Stress the adventure and
action angles. Feature the Technicolor.
LEYENDECKER

'MR. WONG IN CHINATOWN' BEST OF SERIES
Rates ★ ★ ★ for action houses; good dualler elsewhere
Monogram
72 Minutes
Boris Karloff, Grant Withers, Marjorie Rey-
olds, Helen Twelvetrees, Peter Lyon, Huntly
Gordon, Jameson Parker, Louise Long, Rosemary
Lee, Tung Foo, Lillette Angin, Richard Low, Guy
Usher.
Directed by William Nigh.

Head and shoulders above previous films of
this series, Monogram has a substantial box-
office bet in MR. WONG IN CHINATOWN.
Cleverly contrived screenplay has genuine sus-
 pense, good dialogue and interesting situations.
Exploitation and the Karloff handle will sell
this to above average grosses in the action
houses. Other locations can confidently dual it
with any light attraction.

Yarn concerns the mysterious murder of a
Chinese Princess in the apartment of Mr. Wong
(Karloff), where she has apparently come for
aid. Police inspector Grant Withers is sum-
mated and the search for the slayer is begun.
It is ultimately discovered that the girl had
come to America in behalf of the Chinese gov-
ernment to secretly purchase arms, munition
and war planes. Her death came at the hands
of a banker, to whom she had entrusted her
letter of credit, but who had used the finances
to cover a deficit.

Karloff's portrayal of Wong achieves a new
high—enhanced by several humorous notes.
Grant Withers is surprisingly good. Marjorie
Reynolds, as a sweet-sister, and romantic foil for
Withers, lends an agreeable feminine touch.
Side sour note to a splendid production is the
pivot role played by Huntly Gordon, whose
characterization is weakened due to the actor's
debut performance in the lead. We mention this
only because it is the second or third time we have noted "fine malapropism" in Monogram pictures—a fault due only to
carelessness.

William Nigh's direction is of the highest
order. He moves his story adeptly attaining
entertaining suspense and action.
AD TIPS: Decorate lobby and front with
oriental display. Feature mystery and intrigue
popularly constructed of a big city's Chinatown.
HANNA (Hollywood)

'WATERFRONT' FAIR PROGRAM MELODRAMA
Rates ★ + for nabolhor duals and action spots only
Universal
99 Minutes
Gloria Dickson, Dennis Morgan, Marie Wilson,
Larry Williams, Sheila Bromley, Alberich Bae-
er, Ward Bond, Arthur Gardner, Frank Faylen.
Directed by Terry Morse.

An action film of the sordid, melodramatic
type, WATERFRONT is strictly double bill
value. Lacking any draw names, it will fit in
best coupled with a comedy or musical of mar-
quise value. Although the title suggests that
dark sequences will predominate, most of the
action takes place in furnished rooms or long-
shoremen's hangouts. The male characters all
make good use of their fists, while the two
feminine principals are of the long-suffering,
self-sacrificing sort. A weak point in the story
is the failure to develop audience sympathy
for the hot-headed hero, whose promises to
restrain his temper are continually broken and
who speeds much of his time in jail.

Dennis Morgan plays a handsome longshore-
man, who can't resist a fight despite the efforts
of his fiancée to make him give up battling.
He finally agrees and they decide to marry and
live on a farm. Before leaving they attend a
dance held to elect a president to succeed Mor-
gan as president of the Waterfront Club. Mor-
gan's brother is killed by a blow from Ward
Bond, neighborhood bully, and he vows ven-
gence. Bond's girl and Morgan's wife try to
keep the men apart through a series of sus-
 penseful episodes. Morgan's accidental firing
at his wife finally brings him to his senses,
while Bond falls to his death for the thrill cli-
max.

Dennis Morgan, formerly an M-G-M contract
player under his real name of Stanley Morner,
does a good acting job despite script deficien-
cies. Gloria Dickson and Sheila Bromley create
sympathy for the characters of the waterfront
sweethearts, but Marie Wilson, dragged in for
comic relief, gives a stock "dumb gal" portray-
al. Direction is average.

AD TIPS: An atmosphere front and plenty
of action spots will attract the thrill fans.
LEYENDECKER

( More Reviews on Page 18)
COLUMBIA

Production activity is average for this lot. One Western has been started since our last column. Also shooting are "Five Little Peppers and How They Grew" (Edith Fellows), "Konga" (Fred Stone-Rochelle Hudson) and "Prison Surgeon" (Walter Connelly). "Columbia's" interesting new 20-series will be launched next week when a film aspiring the life of Charles Goodyear begins the "Feeds Who Made History" group. It will be followed by a briefc titled "Life of Elias Howe".

CASTINGS: Harry Bernard, Betty Roosman, Hennie Wade, Harry Hayden in "Five Little Peppers and How They Grew"...

GRAND NATIONAL

Studio remains inactive. Eastern reports shed a ray of sunshine on the G-X situation in the form of word that the organization has accepted an RFC loan of $800,000 besides negotiating with Wall Street interests for additional financing. If deal works out, G-X will become a distribution outlet only—doing no producing on its own, at least for the time being. Earle Hammons is due back on the coast within the next fortnight, by which time it is expected the proposition will have assumed more definite proportions. Jack Skillern, resigned as vice-president, retains his interest in Arcadia Pictures, which releases through G-X channels.

METRO-GOLDWYN-MAYER

The start of "Another Thin Man" (Powell-Loy) and "Dancing Co-Ed" (Turner-Carlson) bring the total number of productions in work at MGM to six. "Babushka" (Eddy-Massey), "Henry Goes Arizona" (Morgan-Murphy), "Xinotchka" (Garbo-Douglas), and "Northwest Passage" (Tracy-Young) hold over. Following pictures were completed within the past two weeks, "Blackmail" (Edward G. Robinson) "A Day At The Circus" (Marx Brothers), "Gone With The Wind" (Gable-Leigh) and "Thunder Albion" (Beery Grey). Retakes on "Lary of the Tropics" are holding up the start of "Reneebooree", in which Robert Taylor plays the lead. "Tropics" was sneak previewed a week or so ago and the silence along the Hollywood grapevine is deadly!!! "Gone With The Wind" will begin its roadshow engagement in December...Franchot Tone returns to the screen as the book detective in "Fast and Furious", the role previously played by Melvyn Douglas and Robert Montgomery. Walter Pidgeon is the leading candidate for the Nick Carter role in MGM's series of that name...Jeanette MacDonald and MGM have finally agreed on a new contract. The singing star remains on the lot for two more years, with time out for concert appearances each Spring. In analyzing the reasons for MGM's inconsistencies this past season and a half, have any of the bright boys pointed out that barely any of Irving Thalberg's aides are now on the MGM lot?


MONOGRAM

In the stretch of its 38-39 program, Monogram has completed "Irish Luck" (Frankie Darrow) since our last issue and is now shooting "Oklahoma Terror", a Jack Randall Western...Paul Mather has selected the following as titles for his next season's "Tailspin Tommy" series: "Danger Flight", "Transcontinental Flare", "Aces of the Air" and "Wings Over the Andes"..."Sky Patrol", one of the two remaining "Tailspins" of this season's program, is the next Monogram starter. Jackie Cooper gets a featured role...George Weeks, on a recent Hollywood visit, announced that Monogram's sales are running 40% ahead of last season's...Script on Monogram's special, "Rip Van Winkle", has been completed. This feature, to start shortly, will really set the works according to ad verse from Monogram. Because of Stinol Size-ups interest in this first big budget from Monogram, Edward Ellis is being seriously considered for the title role, per this department's suggestion. He would be ideal.

CASTINGS: Charles Bickford, Barton MacLane in "Murder in the Big House"...Jackie Cooper in "Sky Patrol"...DIRECTOR ASSIGNMENTS: Howard Bretherton to "Sky Patrol"...CONTRACTS: Jackie Cooper to one picture deal...

PARAMOUNT

Six pictures working here—new additions to the line-up being "Diamonds Are Dangerous" (Miranda-Brent) and "Medicine Show" (William Boyd). First named is receiving particular attention, for Paramount is determined to put Mia Miranda into a top bracket position...Paramount is currently enjoying the strongest backlog of product in the history of the studio. All 38-39 has been completed and all but one of the company's first quarter releases for 39-40 are either finished or in the cutting room...From Florida comes word that Max Fleischer's first full length cartoon "Gulliver's Travels" is almost completed...Interesting story acquisition by Paramount is the purchase from RKO of "The Night of January 16". Fred MacMurray has been penciled in for the role of the gangster, a radical departure in the screen career of this busy romantic actor...Irving S. Cobb has a new production assignment in the form of a lecture tour to plug Bob Burns' "Our Leading Citizen"...The Mack Family, which won fame on the stage and will shortly be seen in Paramount's "What a Life", is to become a film series, taking its place in Hollywood with the Hardy and Jones families. Clifford Goldsmith, author of the original, has been signed to write a sequel, which will co-star Jackie Cooper and Betty Field.


REPUBLIC

Only "Wall Street Cowboy" (Roy Rogers) is shooting as Republic goes into a Jon stretch. "Flight at Midnight" (Regen-Turner), "Dick Tracy's G-Men" (serial), "New Frontier" (Mescalitters) and "Sunglade Cargo" (B. Kay Edwards) were completed within the past fourteen days. Upon his return from England, Gene Autry will do three Westerns at Republic before reporting for his 29th Century Fox commitment..."Hi Parade of 1940" is back on Republic's schedule in the form of a story written around the Federal Theatre Project movements, with the picture taking the sympathetic side of the question
As many as possible of the veteran players of the Federal Theatre will be used. Maurice Geraghty, who has been on the Republic lot for five years, resigned his spot as story supervisor for the Antry westerns. James Grainger is making no secret of his desire to fill the Warners niche with the Fox West Coast circuit. Consummation of deal would result in improvement of Republic product to garner top rentals.

RKO-RADIO
There is more activity here than meets the eye upon noting the beginning of only one new picture, "Three Sons" (Edward Eliscu). RKO's energies at the moment are centered chiefly on straightening out the few remaining wrinkles in its '39-'40 plans. President George Schaefer arrives at the studio shortly, being preceded by the inevitable rumors of a shake up. Some heads may be lopped, but there will be nothing serious or extensive; the "dead timber" has been out of RKO for months now. Chief rumor concerns publicity head Howard Benedict, who, it is believed, is headed for a producer's berth, to be replaced as exploitation head by his assistant, Perry Linder. August will see four new films started at RKO--two in the A division, "African Intregue," first production by Towne and Baker); and "Abe Lincoln in Illinois" (Raymond Massey), and "Headline Holiday" (Lee Tracy). RKO announced an agreement with Orsen Welles to star in and produce his first motion picture for this company. The popular conclusion in Hollywood is that about all RKO will do it "to pay for an experiment." This department, however, is not inclined to be so cynical of Welles' merits. The player has demonstrated an unanny commercial, as well as artistic, sense both on the stage and on the radio. It is hardly possible that he will lose his head merely because this is his first experience with a new medium. RKO has a boxoffice chip in Welles and, by giving the ambitious young man what he wanted, the studio will reap more benefit than if it imposed the restrictions demanded by other companies in their unsuccessful negotiations with Welles. Another important deal recently concluded by George Schaefer is the signing of Kay Kyser, the popular bandleader, to star in a pretentious musical this season. CASTINGS: Monte Montague in "Abe Lincoln in Illinois"; Raymond Massey, Mary Astor, Mary Astor, Jeff Donahue, Harvey Stephens, Minor Watson, Alan Baxter, Edwin Milly, Harold Bridges, Louis Jean Heydt, Cleo Heydt, Albert Hackett, Herbert Rudley, W.ville Anderson in "Abe Lincoln in Illinois"; Alan Marshal in "Hunchback of Notre Dame"; Curly Grant, Irene Dunne in "Passport to Life"; Joe Penner in "Glamour Boy". DIRECTOR ASSIGNMENTS: Garson Kanin to "Passport to Life".

20TH CENTURY
With Richard Greene recovered, production has been resumed on "Here I am a Stranger". Also shooting are "Adventures of Sherlock Holmes" (Rathbone-N-Bruce), "City of Darkness" (Sidney Toler), "Bums Along the Mohawk" (Colbert-Fonda, "Hollywood Cavalcade" (Amore-Faye) and "We're in the Army Now", the new title for Jane Withers' "Tin Hats". "Like Paramount, this studio is keeping well ahead of release dates, with all its '39-'40 features canned and new season product set to the end of November. This will mean a slight let-up in the A division for the next six weeks until Shirley Temple begins work on "Bluebird" and Zanuck starts his production of the controversial "Grapes of Wrath". Don't be too surprised if this breathing spell also signals a shake-up in the writing department! It is public news that all is not going so well where Shirley Temple's stories are concerned and that the studio is having difficulty in finding material to please not only her parents but Zanuck, who is determined his biggest star asset given maximum protection. The story treatment goes further than that, however, and Zanuck has let it be known there must be an improvement up and down the line—or else! Probably inspired by Sol Wurtzel's work on "Frontier Marshall", which is a Western, the B producer will now be permitted to seek topnotch outside or studio stars for his group of top bracket pictures on this season's schedule... incidentally. "Frontier Marshall" reveals Cesar Romero in the best role he has had in many years. This department knows Cesar's vast popularity and it seems incredible that any studio would willingly pass him the insipid roles he has had since his affiliation with 20th Century. Romero is a personality worth developing—or doesn't anyone care?... Peter Lorre has been freed from his contract with this studio and will freelance. Gregory Ratoff will direct "Daytime Wife" as a follow-up to last season's "Wife, Husband and Friend".

CASTINGS: Sonja Henie, Richard Greene in "Everything Happens at Night".

UNITED ARTISTS
There isn't a great deal of actual production going here, Schinzick's "Intermezzo" (L. Howard-I.Bergman) winds up this week, following the completion of other UA films, "The Real Glory" (Cooper-Leevis-Niven) and "Our Housekeeper's Daughter" (Roach). Wanger's "Eternally Yours" still has some time to go. Next UA starter will be either Schinzick's "Rehearsal" or Roach's "Of Mine and Men". Roach is currently seeking Humphrey Bogart for the role of Lennie... Fred Storm, former White House Correspondent, becomes Goldwyn's new press agent... Lou Smith, former Frank Lloyd aide, joins Edward Smull's production department... Bernie Fineman associates with David Selznick in a similar position... Archie Mayo will probably direct Richard Bowland's first production for United Artists release.

CASTINGS: Gary Cooper in "Once Upon A Time" (Goldyn)... DIRECTOR ASSIGNMENTS: Lewis Milestone to "Of Mine and Men" (Roach).

UNIVERSAL
The past fourteen days have seen considerable activity on the Universal lot. Five pictures have gone to the editing room, while five new ones have been started. Finished are "Tropic Fury" (Arlene-Device), "Hawaiian Nights" (Downs-Carlisle). "They Can't Hang Me" (Love-Barrie), "Modern Cinderella" (Dumme-Boyer) and "The Underpup" (Gloria Jean-Nan Gray...). Those started are "First Love" (Darlin), "Rico" (Curie-Kathkine) "In Old Oklahoma" (Brown-Night-Baker), "Missing Evidence" (Preston Foster-Irene Hervey) and "The Hour to Love" (Ricksford-Nolan), "First Love" is Universal's last '38-'39 commitment. The company will have delivered 100% for the current season. "The Underpup" heads U's next season's program.

CASTINGS: Chick Chandler, Noel Madison in "Missing Evidence"... Doris Lloyd in "First Love"... Frank Mayo in "In Old Oklahoma"... James Stewart, Misch Auer in "Destry Rides Again"...

DIRECTOR ASSIGNMENTS: George Marshall to "Destry Rides Again"...

WARNERS
Two new starters here, bringing the total number of pictures at work to six. These begin as "The Lady Detective" and "The Roaring Twenties". The latter, starring James Cagney, Humphrey Bogart and Priscilla Lane, is a cavalcade of the speakeasy era and will boast an interesting type of treatment coordinating newsreel and commentary in the manner of "March Of Time" and "Confessions of a Nazi Spy"... The Nancy Drew series will henceforth be made as two-reelers, which the studio hopes may become an aid toward eliminating double features...Another series whose fate hangs in the balance at WB, is the "Torchy Blane" group. Obviously, because the studio has been unable to find two players to step into the spots created by Barton MacLane and Glenda Farrell, recent Torches have been none too successful. Whether they will be eliminated entirely, or sold as straight detective pictures, minus the Blane angle, is the problem to be ironed out by WB executives... Warners has signed George Raft to an exclusive contract following the reception to his work in "Each Dawn I Die"... Miriam Hopkins goes into the lead originally scheduled for Bette Davis in "All This and Heaven Too". Bette is on her vacation now. She returns in a few weeks for the top spot in "The Miracle".

NEW FACES—HOLLYWOOD'S THEME

They tell a fascinating story in Hollywood about the son of a beloved movie pioneer, who, after many years of devoted service to the motion picture industry, died insolvent at the hands of jealous and unscrupulous associates and competitors determined to break him. At his father's grave, this son vowed two things; first, to repay every cent his father owed; second, to make life as difficult as possible for those who ruined his father.

To accomplish these things, he became an agent. Somehow he cornered a group of top players, brought them under his management and began pyramiding their salaries. As each player either retired from the screen or descended to the category of "has been", the dynamic young talent peddler appeared to pull two more stars out of his managerial hat, until he virtually dominated the talent market. To compete with him and in order to retain their own clients, other agents had no alternative but to follow suit, to demand exorbitant salaries, thus creating the high salaried star system as we know it today.

Such high salaries, however, may soon become a thing of the past. The producers have found a way to strike back at the effects of this alleged vengeance by developing their own new players, giving them extraordinary opportunities on minimum salaries, under contracts that do not raise themselves to the proportions of a national debt.

It is not altogether unlikely, too, that the Federal Government's scrutiny of the movie industry is inspiring further the desire of the film moguls to place the business of production on a more reasonable plane. It might be expected of course, that they would first take up the problem of excessive star salaries before probing the ill effects on public opinion and the Government of their own amazing pay checks.

But, be that as it may, it is a fact that this move to develop new players is a boon for the entire industry. The dearth of new faces in important screen roles has been a detriment to all efforts to revive the interest of a jaded public. Stars cannot go on forever, used too often as they are, especially those whose hold on the flingpoors' fancy depends on certain romantic or physical qualities.

A survey of the major studios reveals the fact that more than 30 young players are seriously being groomed for stardom and not via the worn and ineffective stock route. This time the buildups are being handled by giving the youngsters important roles in important productions, where they will be noticed by the public. Paramount leads with its "Golden Circle" of 17 players, RKO has 11, MGM 4. 20th Century-Fox is grooming a batch of 7, while Universal and Columbia each plan to present 4 new faces during the forthcoming season.

How true the old proverb: "'Tis an ill wind that blows no good!" Hollywood is under pressure for its past misdeeds, so some young people get their big break in life and the industry gets a health-giving injection!

October 6, 1939 will mark the fiftieth anniversary of the invention of motion pictures by the late Thomas A. Edison—a half Century since a little gadget called the kinetoscope showed the world a new form of entertainment, one that was to become fantastically popular and was to assume an industrial importance never contemplated by theatrical purveyors of the past.

Obviously this event is one for celebration by the motion picture industry. But, because many of the local film moguls still smart from the bitter experiences with last season's "Motion Pictures Are Your Best Entertainment" drive, there was an undercurrent of side-track official discussion on the matter, permitting it to slip by with only perfunctory observation dictated by individual tastes.

Due largely to the efforts of certain aggressive individuals within the studio publicity departments, who visualize a "Golden Jubilee" celebration as an effective weapon to overcome the bad effects left by the "Best Entertainment" session, this attitude has been overcome. According to word from the Hays office, the motion picture industry will definitely observe this anniversary of its invention. Conferences are now taking place between members of the Hays board and heads of the studio publicity departments.

So far there is no inkling concerning what form the celebration will take, nor to what extent cooperation will be enlisted from other branches of the industry. This much is sure, the campaign will be dignified and minus contests and crossey exploitation stunts. Those who argue that this is a ten - twenty - and twenty-five cent industry and should be treated as such will be reminded of the "Better Entertainment" disaster and told to judge accordingly.

Meanwhile individual studios are preparing certain films to coordinate with the Jubilee celebration. Already in release is "Movie March On", current issue of the March Of Time. This extremely interesting short subject depicts the humble beginning of the motion picture, its early silent days with such stars as Mary Pickford, Charlie Chaplin, The Keystone Cops, Theda Bara, Rene Adoree and Douglas Fairbanks. Scenes from "The Great Train Robbery", "The New York Hat", "Robin Hood", "A Fool There Was" and "The Big Parade" are included among other silent successes. Al Johnson's warbling in "The Jazz Singer" shows the beginning of the "talkie" era. Paul Muni's characterization of "Zola" sums up the progress of the film art to the present day.

20th Century-Fox will have ready for fall release "Hollywood Cavalcade", with Don Ameche and Alice Faye heading a cast of old-timers including Mark Sennett, Buster Keaton, The Keystone Cops and others. This film is a dramatic story of the early days of silent pictures, which culminates with the beginning of sound.

J. Stuart Blackton, a veteran of many years, has for some time now been exhibiting his reels of early silent movies and news-reels. This summer and fall will find him unusually busy. Now in Hollywood on his "unorthodox" return engagement, Blackton and his fascinating film will embark on a country-wide tour upon its completion.

No idle gesture was the naming of Paramount's "Golden Circle"—the collective title for the group of newcomers being groomed by the studio for stardom. As the Jubilee celebration materializes the exploitation campaign on these youngstere will be pointed so as to indicate that on this fiftieth anniversary of motion pictures Hollywood is preparing a new generation of stars.

At MGM "The Life of Thomas Edison" will dovetail neatly with the Jubilee. In this dramatic record of the life of the electrical wizard, his influence on motion pictures will be dwelt upon extensively.

Not to be outdone when it comes to co-ordinating its pictures with headlines, Warner Brothers are reported mulling an idea for a film dealing with Hollywood.

Other studios have announced no plans. But when the Hays office confab is finished and a definite plan agreed upon, they, too, will probably be heard from.

West Coast Editor: David J. Hanna, 1939 North Taft Avenue, Hollywood, California. Phone: Granada 4391.
Address all communications concerning news or advertising to Mr. Hanna, above address.
UNTITLED WESTERN
Western—Shooting started: July 14
Cast: Charles Starrett, Iris Meredith, Sons of the Pioneers.
Director—Norman Deming
Executive Producer—I. Briskin
Story: (unavailable)

IN PRODUCTION

1938-39

FIVE LITTLE PEPPERS AND HOW THEY GREW—Details: 7-45
KOMDA—Details: 7-11
PRISON SURGEON—Details: 7-45

RELEASE CHART

1938-39

Title—Running Time
Behind Prison Gates—Details: 7-27
Blind Alley—Details: 7-40
Blondie Takes a Vacation—Details: 7-28
Blondie Meets The Boss—Details: 7-80
Coward Guard—Details: 7-11
Cobra—Details: 6-81
Flying G-Men (Serial)—Details: 7-40
Frontiers of '64 (Serial)—Details: 7-40
Homicide Barun—Details: 6-81
Lady and the Mob—Details: 7-11
Let's Live (Serial)—Details: 6-81
Lost Wife—Details: 7-40
Man From Sandown—Details: 7-40
Missing Daughters (Serial)—Details: 7-40
North of Shanghai (Serial)—Details: 7-40
North of Yakum—Details: 7-40
Only Angels Have Wings—Details: 7-27
Rhinestone—Details: 7-40
Sons of the Redwoods (Serial)—Details: 6-81
Spider's Web, The (Serial)—Details: 7-27
Spook's Range—Details: 7-40
Strange Case of Dr. Mab—Details: 7-40
Terror of Tiny Town (Serial)—Details: 7-27
Texas Stampede (Serial)—Details: 7-40
There's That Woman Again—Details: 7-40
Thundering West, The (Serial)—Details: 7-40
Western Caravan—Details: 7-40
Whispering Enemies (Serial)—Details: 7-40
Woman Is the Judge (Serial)—Details: 7-40
Westerners (Serial)—Details: 7-40
Whistle Stop —Details: 7-40
Wives Against the Law—Details: 7-40

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Wives Against the Law—Details: 7-27

IN PRODUCTION

1938-39
**MISSION SHOW**
Western—Shooting started: July 17
Cast: William Boyd, Russell Hayden, Bernardine Hayes, Jarromin Ream, Earl Hodgins, Kenneth Marrall, Earl Director—Lesley Schneider
Producer—Harry Sherman
Story: (unavailable—see next issue)
To be released on 39-40 program

**IN PRODUCTION**

**REPUBLIC**

**WALL STREET COWBOY**
Western Shooting started: July 20
Cast: Ray Rogers, George Hayes, Raymond Hatton, Law Riddick, Fritzy Wallin, Craig Reynolds
Producer-director—Joe Kane

Story: Concerns, complication that purses cowboy Roy Rogers when he goes into debt and attempts to interest Wall Street in the gold he collects. Disappointment occurs when he is discovered gold is not real but the day is saved in form of other valuable element on the property.

RELEASE CHART

1938-39

Title—Running Time

Drama

Beans (34) Completed (33) In Production (9)

Western (16) Completed (14) In Production (2)

Western (6) Completed (1) In Production (4)

FIGHTING GRINGO, THE (Completed)

Cast: Oscar O'Sullivan, Roy Rogers, Badge, the Mexican

Story: O'Sullivan is saddled with a Mexican rancher from losing his property to a group of unscrupulous bankers.

THREE SONS

Drama—Shooting started: July

Cast: Richard Dix, Lily Damita, Kay Aldridge, Robert Young, Edward Norris, Richard Dix, Gladys George, John Arledge

Director—William Seiter

Producer—Harry Joe Brown

Story: Dix marries a wealthy man. She brings up her son Richard at home. Delays the college once attended by his father, he gains a different conception of his parent which culminates in both a reform of his and Dix's.

To be released on 39-40 program

IN PRODUCTION

Adventures of Sherlock Holmes B. Rathbone—Bruce Details 6-12

Charlie Can in "The City" S. Tolto-Barr Details 6-15

Drama along the Mohawk C. Colbert—B. Fonda Details 6-15

Divorce for Sale B. Seitz—Hammer Details 6-15

Boy Friend (—) J. Williams—A. Whelan Details 5-15

Everybody's Baby (37) James Family Details 10-4—9-32

Little Miss (36) S. Temple—J. Greene Details 10-4—9-32

Mr. Moto in Danger Affairs L. Howard—L. O'Neal Details 12-4—9-32

Mr. Moto's Last Warning L. Howard—L. O'Neal Details 12-17—9-32

Brother Meets Brother B. Weed—L. Howard Details 1-16—9-32

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Pardon Our Nerve (—) L. Howard—J. Hagar Details 9-27—9-32

Return of the Cisco Kid (11) W. Baxter—L. King Details 9-27—9-32

IN PRODUCTION

Book of Washington Square E. A. Bone—T. A. Ayres Details 1-16—9-32

Second Fiddle S. Temple—J. Power Details 3-15—9-32

Sons of the South K. Young—J. Hagar Details 3-9—9-32

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Thanks For Everything A. Menjou—J. Burke Details 10-23—9-32

Three Musketeers The (73) F. Potter—J. Brooks Details 3-17—9-32

Wine Cool, The (72) C. Huse—B. Huxter Details 9-8—9-32

While New York Sleeps L. Howard—L. O'Neal Details 11-16—9-32

FILM BULLETIN

1939-40

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While New York Sleeps L. Howard—L. O'Neal Details 11-16—9-32
ROARING TWENTIES. THE
Drum—Marching started: July 10
Cast: James Cagney, Humphrey Bogart, Priscilla Lane, Jeffrey Lynn, Frank McGlynn
Director: Raoul Walsh
Producer: Sam Bischoff
Story: Deals with the period immediately following the World War which three buddies, James Cagney, Humphrey Bogart and Jeffrey Lynn
were forced to start work and are forced into the only thing available, bootlegging.
To be released on 3/24-10 program

IN PRODUCTION

1938-39


REVIEW CHART

1938-39

Adventures of Jane Arden (30). . . . Towne-W. Gargan . . . 4-4, 7-24, W271
Details under title: Battle of City Hall

Dead End Kids (97). . . . C. O'Neill-J. Payson . . . 2-28, 8-26, W335 Details under title: Dead-End Kids

A Man Who Dared. The (—). . . . B. Davis-G. Deane . 1-11, 4-11, 7-11, W355 Details under title: Radio To Print

Oklahoma Kid (50). . . . B. Johnson-M. Farnham . . . 3-15, 6-15, W355 Details under title: Radio To Print


In Search of Captain Nemo (60). . . . B. Thomas-W. Gargan . . . 5-26, 8-26, W355 Details under title: Radio To Print

Our readers rate among the best informed in the industry

Complete ... Up-To-Date ... Accurate
UNEXPECTED FATHER . . . The whole world loves a baby. That sage observation was probably uttered by some pious philosopher time out of mind. And when the heartwarming object of everyone's affections is as cute as Universal's "wonder baby", Sandy, then what that philosopher said goes double in spades! Sandy, if you are delinquent in your movie history of the past few months, is the tot who was responsible for countless millions of "oh's" and "ah's" emitted by men, women and children while viewing "East Side of Heaven". Sandy stole that picture from right under Bing Crosby's nose and now Universal has made her a starlet in her own right. UNEXPECTED FATHER is a sweet exploitation morsel for the showman who knows how to make his copy creep into the hearts of the common folks. Without giving it a moment's thought we can imagine the laughs that will be caught by a street hawker in tails and topper, pushing a baby carriage! With an adorable kid, who has already sold her charms to millions of fans, and Mischa Auer, master of comic antics, UNEXPECTED FATHER is a cinch to sell.

A Universal Picture
Directed by Charles Lamont
Cast: Sandy, Mischa Auer, Shirley Ross, Joy Hodges, Donald Briggs, Mayo Methot, Anne Nagel, Dorothy Arnold.
Associate Producers: Ken Goldsmith
Original Story by Leonard Spigelgass
Screenplay by Charles Grayson and Leonard Spigelgass.
Photography by George Robinson.
'BULDOG DRUMMOND'S BRIDE' LAST AND WEAKEST OF SERIES

**Paramount**

50 Minutes


Directed by James Hogan

When Bulldog Drummond finally marries Phyllis in this film all the characters, and probably many members of the audience, heave a sigh of relief. This adventure-loving sleuth, created by H. C. (Snapper) McNeile several years ago, was the center of several amusing crime melodramas, but his recent adventures in hurriedly-produced programmers have gradually lessened in entertainment value. This, and its successor, "Bulldog Drummond's Secret Police," have reached new lows in absurdity and Paramount has wisely decided to discontinue the series.

Action there is, certainly, but the rushing about, leaping from great heights and constant gun firing and throwing of explosives makes for confusion rather than thrills. Comedy is of the slapstick sort, with Reginald Denny being forced to be covered with black paint in an attempt to get laughs. In addition to the familiar characters, who stick to the end, the current story concerns a daring bank robber who pretends insolvency in order to make his getaway. It's not Eduardo Ciannelli's fault that he fails to make the part plausible.

Drummond and Phyllis are again on their way to be married when a bank robbery takes place. Although Drummond has sworn to leave the solving of the crime to Col. Neilson, he is forced into the case when he finds that the boot has been hidden in Phyllis' radio. With their furniture shipped to the French town where they plan to be married, all the characters repair there and, after a chase across rooftops, the thief is caught and Phyllis and Drummond finally say "I Do."

John Howard, Heather Angel and H. B. Warner play their familiar roles capably enough. Denny and Elizabeth Patterson struggle valiantly to get a few snickers but E. E. Clive's imperturbable Tammy is really amusing.

AD TIPS: Play up the fact that Phyllis finally gets her man—Drummond.

LEYENDECKER

'THE MAGNIFICENT FRAUD' GRAND IDEA FIZZLES

**Paramount**

Hollywood Preview

55 Minutes

Akim Tamiroff, Lloyd Nolan, Mary Boland, Patricia Morrison, Ralph Forbes, Stef Fina, Ernest Cossart, George Zucco, Robert Warwick, Frank Reicher, Robert Middlemass, Abner Biberman, Donald Gallagher.

Directed by Robert Florey

This will disappoint most people who see it. Its story idea is a honey—that of a superb actor who plays his greatest role as the real life dictator of a mythical foreign country. It fairly breathes originality, freshness and interest! But as presented in THE MAGNIFICENT FRAUD it misses fire completely, due to the fact that the script was neither comically nor dramatically a half-baked combination of both hampered by a silly romance and its failure to establish reasons for the many loose ends that crop up at the finish. The production is handsome, but not such that it can overcome the film's basic weakness or its slow, dreary pace. A secondary berth on the average double bill is the best we can predict for this.

Akim Tamiroff, a brilliant French actor, appearing in South America, is drafted by Lloyd Nolan, American adventurer close to the kindly ruler of the country, to impersonate him after his death, in order to consummate an important financial deal between him and the United States. Tamiroff accepts the task and enjoys it immensely. Eventually he puts over the loan and then chooses assassination, rather than the gallows, awaiting him in France for murder. He had been trailed by detective Ernest Cossart.

Tamiroff has an acting field day. The role requires him to play several different characters, including a swell Napoleon. Romantic element is supplied by Patricia Morrison, whose scenes are made unbearable only by the natural performance by Lloyd Nolan. Supporting cast is composed of competent people—stiffed by the complexities of the script.

Director Robert Florey accounts for most of the more entertaining moments in the picture.

AD TIPS: Play up the plot. Feature Tamiroff as the 'man of a thousand faces'.

BANXA (Hollywood)

'IN OLD CALIENTE' ROY RODGERS IN AN INTEREST-HOLDING WESTERN

**Republic**

57 Minutes

Roy Rogers, Mary Hart, George 'Gabby' Hayes, Katherine DeMille, Jack La Rue, Harry Woods, Ethel Wales, Frank Puglia, Paul Marcarelli, McCarthy, Directed by Joseph Kane

More plotful than the average western film, without neglecting two-listed action and some sure-fire comedy, IN OLD CALIENTE will hold the attention of western devotees. Roy Rogers is a favorite with the younger fans and Katherine DeMille and Jack La Rue give the film more than ordinary marquee value. Rogers, who has the most pleasing personality of the cowboy stars, displays his riding and fistic ability and, as usual, crosses several melodies in a highly pleasing fashion. His new comedy teammate, George 'Gabby' Hayes, contributes an amusing portrayal of a fiery old scout—a role similar to his "Windy" characterization in the Hopalong Cassidy films. The time of the story is 1853 when the wealthy California landowners are being robbed by wandering bandits. Rogers, a trusted employee of Don Jose Vargas, is suspected of siding with American settlers when he defends them against the false recriminations of Jack La Rue, who plays a double-crossing major domo on Vargas' ranch. Roy is banished from the estate and ends in his lot with the Americans.

When he accidentally discovers the hideout of bandits who have robbed Vargas, he rides to inform his former employer, but is again foiled by the crafty La Rue and thrown in a dungeon. With the aid of Vargas' daughter, who loves Roy, he escapes and, after a battle exposes La Rue as an accomplice of the bandits.

Mary Hart is a lovely pioneer heroine, while Miss DeMille is darkly effective as the Spanish girl who hides a hopeless love for Rogers. Jack La Rue and Harry Woods are experts at villainy—modern or early Californian. Joseph Kane's direction is good.

AD TIPS: Play up Rogers' above-average supporting cast.

LEYENDECKER
NEW YORK TIP-OFF

Midsummer in Manhattan finds grosses in the first-run film theatres average above average for the hot weather season as the out-of-towners, here for the World's Fair, take the place of vacationing New Yorkers. The Saturday price cut at the World of Tomorrow did effect business at some of the weaker film attractions on Broadway but waiting lines were seen at both the Strand and the Paramount during the weekend. The Cagney-Raft starrer, "Each Dawn I Die," smashed the Strand's weekend record for the combination stage-screen show previously held by "Angels With Dirty Faces." The film started its second seven-day period on Friday and three weeks is certain. At the Paramount, where the marquee blazes out "The Magnificent Fraud"—in person—Bob Hope, the healthy gross was almost entirely due to the likable star screen star's large fan following.

These two overshadowed New York's other combination stage-screen shows although "The Man in the Iron Mask" finished two profitable weeks at the Radio City Music Hall on Wednesday. "Second Fiddle," at the Roxy, was forced into a four week run to await delivery of "Frontier Marshal" which finally got started on Friday, July 28. For the others, the Capitol had its best opening day in some weeks with "Andy Hardy Gets Spring Fever" and is holding the film over. The Radio has been doing better of late with such films as "Five Came Back," "The Saint in London" and the current "Hidden Power," but the Griffith's "This Man Is New," and "Western Union" stage-screen were only average despite good reviews. The latter two, with "Goodbye, Mr. Chips," in its 11th week at the Astor, the Radio's "Saint" and "The War Cax" returning the Little Carnegie Playhouse, to first run, gave Broadway five simultaneous British-mades—something of a record for our English cousins.

The Rivoli Theatre re-opened its doors on Tuesday night for a gala preview of "They Shall Have Music" for the benefit of the Greenwich House Music School and the Greenwich Art School. Mrs. Franklin D. Roosevelt, Mr. & Mrs. Irving Berlin, Joseph Schenck and Sam Goldwyn were among the notables attending. The unusual number of male celebrities vacationing in New York recently also included George Raft, who made a personal appearance at the opening of "Each Dawn I Die," James Stewart, who crowned M-G-M's Leo, the Lion cub at the World's Fair, Edward G. Robinson, Gary Cooper, Douglas Fairbanks, Jr. and Gene Autry.

Dr. Allan Roy Dace was given a cocktail party at the Pathe offices for the opening of the Quintuplets "Five Times Five" at the Music Hall. Hazel Flynn, publicity director of the world's largest theatre, returns from a month on the West Coast August 1. Also back from Hollywood, for vacations or business, are Nicholas Schonck, president of Loew's; Leon Diamond, head of Paramount's short subject department, Mort Blumenstock, of Warners and Arthur Eddy, of the same company's West Coast publicity, who is here for a month's stay to see his friends. Leon Pollock, Universal's ad head, and Fred Storm, new studio publicity head for Goldwyn, are West-bound.

Stanton Griggs, chairman of the executive committee of Paramount, who married actress Whitney Bumstead recently, is taking an extended honeymoon in Europe. Ruth Golden, daughter of Eddie Golden, vice-president of Monogram, has announced her engagement to Laurence Witten of New York. Lynn Farmd this week completed his first year as head of United Artists advertising and publicity department. Rutgers Neilson, RKO's publicity head, was only able to get away for a week at Atlantic City, his secretary, Florence Fineman is now vacationing at Green Mansions in the Adirondacks and Rosalie Ross, of the same department, will spend her time off horseback riding at the KB Dude Ranch, N. J. Lous Liftton is back from his vacation at Monogram permitting his secretary, Miss Kirschen to forget office cares at Cape Cod...

Budd Rogers, who has announced a 1939-40 program of 12 features from Alliance, was on jury duty last week. Henry Ehrlich, prominent film attorney, has just returned from a tour of the Midwest... Paul Benjamin, of National Screen, is recovering from an operation on his leg... Tom Gerety of M-G-M publicity staff, recently persuaded his secretary, Natalie Hammerstein, to take over a new job as Mrs. Gerety... Bill Rowland, producing pictures in Mexico City, sends us a card inviting us down for visit.

FRANKLY SPEAKING

BY LEYENDECKER

SINGLE FEATURE BIG FILMS

How many patrons long for the days when they could enter a theatre at eight-thirty and come out at eleven o'clock, or when they used to sit through a film program lasting from nine-thirty to midnight? Surely a full evening's entertainment can be unraveled during those two and one-half hours, enough to satisfy even the more glutinous filmgoer. Now, the latter week, a magnificent historical drama of the caliber of "Journey," with its 127 minutes running time, coupled with an hour-long Jones Family feature and a newsreel, trailers, etc., must be seen on a four hour program from which many satiated patrons issue to return home at one o'clock and an insufficient period of rest.

Perhaps double features, like the poor, will always be with us, especially since the picture-going public has been educated to expect two average-length features in place of one feature and a surrounding program of shorts. But why must the epic type of feature, approaching or even exceeding two hours in length, be coupled with another picture which serves merely as a filler and mention of which is often relegated to an inconspicuous corner of the theatre front or newspaper ad. Innumerable complaints have been received of late from everyday picturegoers who complain of the extraordinary length of film programs on which a "Union Pacific" or a "Gunga Din" is the principal attraction.

The average exhibitor is unwilling to take the chance of losing business by single featuring a two-hour film. RKO Radio, realizing that an inferior feature on the same program would destroy the lasting impression made by Disney's matchless "Snow White and the Seven Dwarfs," insisted on every theatre giving it single billing. As is generally known, grosses on this cartoon feature will exceed $4,000,000 in this country alone, proof that the public will support a good single-feature show. While the ban on dual bills has been ruled illegal by the courts of the land, it seems justifiable that a distributor demand that its lengthy, outstanding picture be single-billed.

A new entertainment season approaches and each major producing firm is reading at least one film of epic proportions with which to lure recalcitrant patrons, temporarily outraged with open air pleasures, back into the theatres. The majority of these are either based on a famous book or play or are biographical in character. The completed films, which have been produced on budgets approaching or going beyond the million dollar mark, will average from 110 to 120 minutes running time. Of those already previewed, "Beau Geste," Paramount's opening gun for the 1939-40 season is exactly two hours in length. "Four Feathers," from the Korda Studios, runs 115 minutes; "They Shall Have Music," Samuel Goldwyn's latest, is 120 minutes long; "Stanley and Livingston," the long-awaited epic from 20th Century-Fox, is reported to exceed the two-hour length, and "Gone With The Wind" will run over 3 hours.

Other program leaders which will almost certainly approach the 120 minute mark are "Nurse Edith Cavell," with which RKO Radio inaugurates its 1939-40 releases; "Mr. Smith Goes to Washington," Columbia's first important film for the new season; "The Old Man," Warner's opener on the 1939-40 program, and "The Women," which has been announced as M-G-M's first release for the coming season. In addition, "Goodbye, Mr. Chips," 115 minutes; "The Man in the Iron Mask, 110 minutes, and "The Wizard of Oz" are important 1938-39 season-end films which, in themselves, furnish a complete evening's entertainment.

Films of the caliber of the aforementioned important productions will do more to restore the public's waning enthusiasm in motion pictures than a half-dozen "Motion Pictures Are Your Greatest Entertainment" campaigns. The picture of epic proportions, or the cleverly-scripted film which holds the interest for one and one-half or two hours, is all too infrequent and we hope for a reasonable increase in important films for the 1939-40 season. We do dey, however, the possibility of coupling an above or top drawer long, film with a minor program feature, which will extend the program past the three-hour mark. The motion picture was meant to be an afternoon or evening's entertainment, not an entire night out.
What the Newspaper Critics Say

THE MAGNIFICENT FRAUD
(Paramount)

"... Even with his shrewd instinct for characterization, Tamiroff is able to achieve little better than a plummy performance in a preposterous plot. Bad script and faltering direction. Occasionally, by the sheer vigor of his portrayal, Mr. Tamiroff instills a bit of vitality into the proceedings."

Howard Barnes, N. Y. HERALD TRIBUNE

"... Pretty stereotyped and spineless, acting is pretty wooden."

William Boehnel, N. Y. WORLD TELEGRAM

"... Fair plus. Kind of embarrassed fascination in its gaudy erost of make-believe. Choice item of the incredible..."

Archer Winston, NEW YORK POST

THE MAN IN THE IRON MASK
(United Artists)

"... A handsome and slightly stuffy historical romance. Shoots the works on pageantry. Sheer pomp and circumstance. Distinguished by some expert acting..."

Howard Barnes, N. Y. HERALD TRIBUNE

"Good story, full of the stuff of which running, swashbuckling costume melodramas are spun. Too long. Uninteresting by the fact that its material, which should be crammed with excitement and thrills, is often dull and sluggish..."

William Boehnel, N. Y. WORLD TELEGRAM

"Pours on pure action with one hand while with the other it encourages romantic drama festooned with silly dialogue. All the paraphernalia of costume drama..."

Archer Winston, NEW YORK POST

"More pomp than pace to the plot and the dialogue becomes crotch at times..."

Ollie Wood, PHILA. EVENING LEDGER

"Ornate, elaborate spectacle. Although the story might have been told more briefly, it remains one of the most intriguing..."

Elise Finn, PHILADELPHIA RECORD

THE SAINT IN LONDON
(BBC Radio)

"... Some very character acting in even the smaller roles. George Sanders is again superb in the title role..."

B. C. NEW YORK TIMES

"... Likeable piece of fiction. Played competently and quite often amusingly..."

Glenn C. Pullen, CLEVELAND PLAIN DEALER

"... Chalks up another exciting adventure. One of the speediest shockers ever to come from the English studios..."

Henry T. Murdock, PHILA. EVENING LEDGER

"... Although both Sanders and the film are a little stuff and over-formal, THE SAINT IN LONDON is a welcome detective story..."

Elise Finn, PHILADELPHIA RECORD

BULLDOG DRUMMOND'S BRIDE
(Paramount)

"... So languid and devoid of suspense that it rarely serves to keep the plot zigzagging from one point to another..."

Howard Barnes, N. Y. HERALD TRIBUNE

"... Action is fast, completely screwy, occasionally funny and sometimes exciting..."

William Boehnel, N. Y. WORLD TELEGRAM

"Fair... Amounts to a lot of stuff and considerable nonsense..."

Archer Winston, NEW YORK POST

WATERFRONT
(Warners)

"... As entertainment - for any one other than persons with a repressed desire to brawl - it is nil..."

B. C. NEW YORK TIMES

"... Sprinkled liberally with fist fights... Pulls all the stops on the revenge motive theme..."

J. P. NEW YORK HERALD TRIBUNE

"... More than usually inept and unexciting drama. Characters are sketches not portraits... Cast does a fairly good job with the material at its disposal..."

William Boehnel, N. Y. WORLD TELEGRAM

"... Fair... Action thriller... Not a really clever movie, just a lot of things happening..."

Archer Winston, NEW YORK POST

INDIANAPOLIS SPEEDWAY
(Warners)

"... Nothing more than a remake of 'The Crowd Roars'. Confused, lacking in plausible motivation and only sporadically exciting..."

Howard Barnes, N. Y. HERALD TRIBUNE

"... Miss Sheridan's own crisp acting, Pat O'Brien's pungent performance, the work of the supporting players and a few really amusing lines, all of which help to give new vitality and freshness to a hackwinkered theme... Narrative is threadbare... Acting is in every way first-rate..."

William Boehnel, N. Y. WORLD TELEGRAM

"... Good... Performances are all up to standard. the direction forceful..."

Archer Winston, NEW YORK POST

EACH DAWN I DIE
(Warners)

"... Grim and exciting... Plot is conventional enough, but it has been savved by a rattling good production... Striking tough-guy impersonations; the shrewdest sort of direction; cracking dialogue... Has such a burden of suspense and persuasion that it is virtually a sure-fire entertainment..."

Howard Barnes, N. Y. HERALD TRIBUNE

"... If it weren't for the acting, EACH DAWN I DIE would be pretty sour, drab, uninteresting stuff. But, thanks to a superb cast, the film has moments of vigor and excitement..."

William Boehnel, N. Y. WORLD TELEGRAM

"... Good... Final sequences slip over into sentimental excursions... Cagney and Raft performances are sufficiently strong to carry the picture... Generally up to standard..."

Archer Winston, NEW YORK POST

THIS MAN IS NEWS
(Paramount)

"... Certain bantering quality which makes almost bearable a silly story..."

B. C. NEW YORK TIMES

"Screwing thriller... Interesting lightweight entertainment... At least a bit different and entertaining..."

R. W. D. N. Y. HERALD TRIBUNE

"... Turns out to be a delightful surprise... Moves with speed and deftness..."

William Boehnel, N. Y. WORLD TELEGRAM
PRE VIEWS

THEY SHALL HAVE MUSIC . . . When Goldwyn signed virtuoso Jascha Heifetz to a pact, wiseacres scoffed at the idea. When Goldwyn counted several years for a suitable story, the “I told you so” had a field day. But again the wily Goldwyn has confounded his critics, and added another milestone to his career as master showman, for, according to all reports and our own Hanna in the July 15th issue this is “an incredibly good job . . . anything but ‘arty’, actually down-to-earth.” Story revolves around an unperverted music school and the timely intervention of the famous concert violinist. United Artists releases, as usual.

MILLION DOLLAR LEGS . . . Paramount has thrown together a bunch of college lads and lassies in an alma mater setting. Naturally, with such a locale, the young loves of the principals run rampant about campus, track, and the river. Story centers about the efforts of Peter Hayes to organize a crew in a crewless college. His calculations nearly come to grief when his plans are exposed and when his best girl, Betty Grable, misconstrues his purposes. Eventually the crew is formed, Betty and Peter are reconciled and alma mater rows on to victory. Cast also boasts Jackie Coogan and legs, both male and female, in scanty suits.
Hearings on the anti-trust action brought for the Landis Theatre, Vineland, N.J., against the Warners theatre and the major distributors opened in U. S. District Court here last Tuesday. JUDGE WILLIAM H. KIRKPATRICK is hearing the testimony. In asking for a temporary injunction to force the distributors to afford the Landis an opportunity to obtain first run product, HARRY SHAPIRO, counsel for the complainants, declared that Warners warned the operators of the theatre before its construction that it was foolish to attempt to compete with them. Shapiro stated that the circuit “championed the idea that selective contracts with the distributors and could get any pictures it desired.” He said further that before the independent theatre from 55 to 90 days after national release for pictures which they reject, Warner Bros. operate the Grand and Globe in Vineland. The latter house, previously closed, was opened when the Landis was built. It is owned by a group of Vineland citizens, managed by HERBERT LUBIN. Universal is the only major selling the house 1st run pictures. Monogram and Republic also service the Landis. MORRIS WOLF, counsel for the Warner circuits, claims that the indie theatre has no legal status and that the court has no right to attempt to fix rules for the operation of the business. The primary point in the defense apparently is the fact that Warners were in the town first, SIR STANLEY will handle the Variety Club’s “Miss Philadelphia” contest. OSCAR NEFFELD will be his liaison man. The Karlton on Chestnut Street is having its face lifted... MRS. JAMES P. CLARK scored a hole-in-one, a 153-yard drive, at Ashoarome Country Club last week. The Falls, closed house formerly operated by CHARLES GOLDFLINK, will be sold at auction next month... NATE LEVY, RKO district mgr., is making his headquarters in the local branch now... JACK GREENBERG is out of the hospital and recuperating at Stone Harbor... DOROTHY DENNIS of Horlacher’s is on vacation at Ocean City. The Showmen’s Club will hold a clan-bake at King’s Mohegan Club Aug. 14th. Joe SAMPIS is chairman of the committee arranging the affair... The rear of the Lenox Theatre was slightly damaged by fire which spread from adjoining buildings last week... RUBE SHAPIRO, son of exhibit DAVID, wed MISS BEA WEINSTEIN on Sept. 10th... BENJAMIN SCHWARTZ, attorney brother of Warners exhib RAY, was named maestra... HARRY LA VINCE, Republic district mgr., was in town this week lending a hand to the local branch on 39-40 deals... The redoubtable NOOKIE BECKETT is organizing a Pin Ball Players’ Union, local 714, among those gentlemen who find such keen pleasure in seeing the marbles spin round and round... The cold weather and uproar in the Northern theatre district, which is the post forthcoming. However, the intense heat this past week sent them zooming down again... SID SAMUELSON and Alfred Sec’y SALLY FISHER return from a tour of the upstate territory Friday. A series of meetings were held in six towns and the membership rolls of the unit were fattened considerably...
THE FORGOTTEN WOMAN . . . The Brooklyn-born Norwegian girl, who was started on the path to stardom by Goldwyn as another exotic "Garbo", resumes her career as a Universal star in this little dramatic offering. Sigrid Gurie impressed many people by her performances in "Marco Polo" and "Aigues", so Universal deduced that she might be developed into a valuable property. THE FORGOTTEN WOMAN gives Miss Gurie her first American role, that of a young wife and mother who is the victim of circumstances which put her in jail and deprive her of her child. Eve Arden, William Lundigan and Donald Briggs support her.

BLONDIE TAKES A VACATION . . . This is the third, and most topical, of Columbia's "Blondie" series. Again with the same principals—Penny Singleton as the sorely tried Blondie, Arthur Lake as the woebeged Dagwood, and Larry Simms as Baby Dumpling, a vest-pocket Ned Sparks, they set off for that vacation hinted at in the last picture. From the word go, the Bumstead family becomes embroiled in other people’s difficulties, involving resort hotels, mortgages, arson, and the famous Dagwood haymaker punch. Again Blondie has her hands full keeping her charges in tow and wind-up only too glad to find a well earned rest in her own backyard.
2nd WEEK... RADIO CITY MUSIC HALL, NEW YORK
First week sets spectacular pace far ahead of all other grosses, following biggest opening since Easter. "Iron Mask" at $90,000 tops Broadway" reports Motion Picture Daily.

Extended Playing Time... ATLANTIC CITY
Record summer take at Apollo forces move-over to Strand for another stampede of Boardwalk vacationers.

Held Over Indefinitely... SAN FRANCISCO
Highest admission scale and only single feature in town but United Artists Theatre leads all competition after terrific first week.
THREE COMPANIES WORTH A BET!

In the throes of this hot film buying season the average exhibitor may be inclined to think that his future will be secure only if he obtains Metro or Warner product. The progressive theatreman (like those who faithfully pursue this publication's Studio Size-ups), on the other hand, is no blind follower of precedent. He is alert, observant and, therefore, cognizant of illogic's shifting tides. He equips himself with the information that enables him to predict which companies should have successful seasons—and buys accordingly.

For the benefit of those who neglect to observe the advance signs, we will point our finger at three companies which shape up as good bets for 1939-40. We refer to RKO, Universal and Columbia. None of them delivered outstanding products this past season. As a matter of fact, they were all disappointing. However, there are definite, sound reasons for assuming that each will show decided improvement in the future. We pass these reasons along for what they may be worth to the exhibitor who might have overlooked them.

RKO is just settling down to its first full season under a new regime. For several years this company has been kicked around in the bankruptcy courts and mismanaged from within. George J. Schaefer, we believe, is by far the most capable man to head the organization since its creation a decade ago. Having been close to exhibition thru his distribution work, he is more showmanwise than any Hollywood bred executive might be. The product should reflect his knowledge of what the exhibitor can sell.

Schaefer has instituted a group of producer-director units, headed by such outstanding men as Gregory La Cava, Leo McCarey, George Stevens, Herbert Wilcox. The unit plan has proven to be the most successful production system in recent years. In Garson Kanin, RKO has the director discovery of the year. While the list of stars under contract to this studio is rather slim, the new regime is attracting some freelance names of great value.

Of Universal, we have something to say elsewhere in this issue. (See Page 5) This much bears repetition, however. It is noteworthy that this company is being managed almost entirely by former exhibitors. Nate Blumberg, Cliff Work and the men around them have as keen a sense of boxoffice values as any group of men in the industry. They took an organization that was virtually shattered by incompetent management in the production branch and, by patient, intelligent planning, have rehabilitated it. By buying and trading for stars, Universal will present a program for this coming season that is really imposing in the number and strength of its names. This is distinctly one of the up-and-coming organizations in film business.

Columbia's '38-'39 product, with very few exceptions, was pitifully weak. Why, then, do we predict brighter things for next season? Because Columbia has adopted a new and sensible policy. His long relationship with Frank Capra has probably given production chief Harry Cohn a profound respect for the importance of a director to production. Consequently, Cohn has reached out and acquired for his company an array of directors that any producer would be proud to boast. Wesley Ruggles, Frank Lloyd, Howard Hawks, Rouben Mamoulian, Alexander Hall, and, of course, Capra for at least one picture, are names to be conjured with in film productions and all these men will direct for Columbia this season.

The value of a great director rests not only in his personal talents. The stars prefer to appear in films directed by such men. They know that their own chances for success are enhanced when they work under Capra, Ruggles or Lloyd.

In your reckonings for 1939-40, Mr. Exhibitor, give a thought to the factors that promise so much for RKO, Universal and Columbia.

MO WAX
SHE LIVED ON THE

WHEN

Now Available
BACK STREET of LOVE!

(Here’s a Selling Line and Message that will excite every woman in the country!)

It Lives and Breathes of the Greatest Moments in a Woman’s Life!

John M. Stahl’s Searching Artistry brought to you by Universal!

IRENE DUNNE • CHARLES BOYER

in

TOMORROW COMES

with
Barbara O’Neil • Onslow Stevens
Nydia Westman • Fritz Feld

A JOHN M. STAHL PRODUCTION

Produced and Directed by JOHN M. STAHL
'THE OLD MAID' STRONG CAST HELPS FAIR WOMEN'S DRAMA
Rates • • • generally

Hollywood Preview

95 Minutes

Directed by Edmund Goulding

When Zow Akins' play, "The Old Maid", won the Pulitzer Prize a few years ago it did so in spite of some obvious dramatic deficiencies. Its story angle of the woman who suffers a miserable life because of her illegitimate child is pretty tepid entertainment for present day audiences. Some of it seems unnecessary, but the ladies will probably enjoy it. WB does not have the anticipated prize package in this number, but it is good enough and the drawing power of Bette Davis, Miriam Hopkins and George Brent will do much to boost returns.

Story takes place just prior to the Civil War when Miriam Hopkins is marrying James Stephenson. On the morning of the wedding, Miriam's former fiancé, Brent, returns. His chagrin is solaced by Bette Davis, Miriam's cousin. Shortly afterwards he goes to war.

In the story, Miss Gurie has only a short period of happiness before her young husband is killed, after unsuspectingly selecting two criminals as traveling companions for a trip to Florida. The crooks escape after staging a holing, but Miss Gurie is belated to be an accomplice despite her protestations of innocence.

Donald Crisp, crusading young district attorney, has her sent to jail for four years and during this period her child is born and sent to a foundling home. On her release she endeavors to support herself, without success, until changing her name. The child, meanwhile, is adopted by Briggs and his sister after the attorney has learned that one of the criminals exonerated Miss Gurie with his dying confession. The non-forgetten woman, anxious to return to the headlines merely to denounce Briggs, relents when her child has an accident and she realizes that Briggs and his sister sincerely love the boy. A romance between Briggs and Miss Gurie is hinted at in the finale.

The supporting players do their utmost to make this improbable tale convincing. Eve Arden is splendid in a sophisticated wise-cracking role and patrons will welcome her every entrance knowing that she will supply a reviving lighter touch. Elizabeth Risdon and Virginia Brissac also give fine performances.

Harold Young's direction is a shade too heavy-handed.

AD TIPS: Sell the story of a woman's sacrifice for the child who did not know her. Feature stars.

HANNA (Hollywood)

'THE FORGOTTEN WOMAN' MILD TEAR-JERKER
Rates • • for neighborhood duals

Universal

65 Minutes

Directed by Harold Young

Sigrid Gurie, after her big build-up and subsequent let-down in exotic roles, gets her first chance at a modern dramatic role and gives an entirely acceptable account of herself. Unfortunately, the new vehicle chosen for her is a routine story based on implausible coincidences. The star is forced to suffer nobly through several roles and it is only in the climax that she is permitted to display her real dramatic ability. The film is best spotted on double bills when coupled with a feature in a lighter vein.

In the story, Miss Gurie has only a short period of happiness before her young husband is killed, after unsuspectingly selecting two criminals as traveling companions for a trip to Florida. The crooks escape after staging a holing, but Miss Gurie is belated to be an accomplice despite her protestations of innocence.

Donald Crisp, crusading young district attorney, has her sent to jail for four years and during this period her child is born and sent to a foundling home. On her release she endeavors to support herself, without success, until changing her name. The child, meanwhile, is adopted by Briggs and his sister after the attorney has learned that one of the criminals exonerated Miss Gurie with his dying confession. The non-forgetten woman, anxious to return to the headlines merely to denounce Briggs, relents when her child has an accident and she realizes that Briggs and his sister sincerely love the boy. A romance between Briggs and Miss Gurie is hinted at in the finale.

The supporting players do their utmost to make this improbable tale convincing. Eve Arden is splendid in a sophisticated wise-cracking role and patrons will welcome her every entrance knowing that she will supply a reviving lighter touch. Elizabeth Risdon and Virginia Brissac also give fine performances.

Harold Young's direction is a shade too heavy-handed.

AD TIPS: Play up Sigrid Gurie in her first modern role.

LEYENDRICKER

'LADY OF THE TROPICS' IS A SULTRY NIGHTMARE
Rates • • • on names only

Hollywood Preview

91 Minutes
Robert Taylor, Hedy Lamarr, Joseph Schildkraut, Gloria Franklin, Ernest Cossart, Mary Taylor, Charles Traubridge, Frederick Worlock, Paul Panzer, Margaret Patnode, Cyril Cusack, Natalie Moorhead.

Directed by Joel Cowney

This marks the long delayed reappearance of Hedy Lamarr on the screen. The point to be answered is: Did MGM evolve the wrong picture? It would be hard to imagine anything much worse than "Lady of the Tropics".

The same story affords Hedy ample opportunity to display her lovely feminine charms—but is this enough? The story is old-fashioned, slow-moving and tedious, with only a sad ending as a distinctive feature. Only the fact that Miss Lamarr and Robert Taylor continue to be national stars will carry this over the boxoffice hurdle. Word-of-mouth reaction will be brutal.

Robert Taylor plays a somewhat vague character who wanders into an Oriental village where he meets and falls in love with Lamarr, a glamorous half-caste. There is much discussion of the sad lot that befalls the half-caste, particularly when married to a white man. Hedy and Taylor go through the ceremony. But her disappointed suitor, Joseph Schildkraut, sees to it that she is not given a passport to leave the country with Taylor. These complications are ended when Lamarr kills Schildkraut and herself.

Ernest Cossart and Mr. Schildkraut make their roles believable. Others are hampered by the poor material.

Director Conway might have made the thing more of a hit faster—just to get it over sooner.

AD TIPS: Sell Lamarr and Taylor.

TORMIANTI (Hollywood)
E D I T O R I A L S

THIS STRANGE NEW UNIVERSAL!

We heard Matty Fox, one of the Universal studio executives, speak the other day of his company’s hopes and plans for the future. We might have been inclined to take it with a grain of salt as just another sales talk had we not told us something of the men behind the New Universal and of the methods by which they are endeavoring to build a strong, productive organization.

It sounds almost revolutionary, but it is true that there are no “executive producers” at the Universal studio! Only the people who actually work at production are given credit on the titles of this company’s product. You see no brazen NATE BLUMBERG IN CHARGE OF PRODUCTION on the titles of the hit features, nor CLIFF WOKK, nor MATTY FOX, for that matter. When Joe Pasternack and Henry Koster labor on a Durbin vehicle, they receive the credit for its success—not some front office business man. When John M. Stahl produces and directs a successful romance, the honor is given him alone, and lavishly.

The results of this policy are already visible. Pasternack and Koster are one of the most consistently successful teams in production today. Stahl is working harder and more frequently than ever before in his career. Freeloane talent, stars and directors, like to work at Universal. W. C. Fields, Mae West, Marlene Dietrich, Bing Crosby, George Raft are among those who have found the atmosphere there conducive to happy work.

No trivial rivalry, no friction between executives and directors or stars, no bickering on credits to mar the main objective, of producing good pictures. The men behind Universal’s scenes very wisely stay there. Thus are they spurring on their people to give their best.

Watch this organization. It’s going places!

FORTUNE LOOKS AT METRO

On two occasions FILM BULLETIN has been spanked by Metro executives for daring to suggest that the company look to its laurels as the foremost film producing organization in the world. The first time was in September, 1930, when we wrote of Irving Thalberg’s death and the potential effects upon Metro’s product. We wrote from the editorial in the issue of September 23rd of that year:

“The Metro production organization is unquestionably one of the strongest in the industry, even minus Thalberg . . . However . . . without the directorship of one such man, who knows his work thoroughly and is capable and bold enough to have it carried through . . . a motion picture studio composed of even the best talent in the various branches may fail utterly in its job of producing entertaining, intelligent and profitable films.”

Then, just two months ago, we asked “What’s Wrong With Metro?” The product had slipped appallingly, we said, and pointed at the weakness of the scripts as the reason. We urged that the story department be revitalized by placing it in the hands of some talented individual like Howard Dietz.

Now we find that the current issue of Fortune, the analytical big business magazine, is also looking at Metro—and making pertinent observations. For instance, Fortune says:

“Metro pictures, while still the most successful in the world, have recently been failing to make their customary splash in the trade.”

The article then lists several outstanding M-G-M flops of this season and comments: “In a company that had grown used to releasing a ‘Grand Hotel,’ ‘Mutiny on the Bounty’, ‘Thin Man’, ‘Test Pilot’, ‘Boy’s Town’, ‘Captains Courageous’, or their boxoffice equivalents every month or so, the recent Metro crop of turkeys has not been reassuring.”

On Thalberg, Fortune quotes the remark passed at his funeral by a studio executive: “They won’t miss him today or tomorrow or six months from now or a year from now, but two years from now they’ll begin to feel the squeeze.”

And we find this in the magazine’s analysis of Loew’s Inc.: “Many Hollywood gossips believe that the recent series of Metro fiascos can be traced to a decline in morale. In spite of the slogan on the executive walls—‘Don’t let Metro’s success go to your head’—a good deal of complacency can be sniffed in the Culver City air . . . The gossips agree that a lot of the energy that used to go into good pictures seems to be going somewhere else. Leaving some rushes of his last picture, one of the twenty-three Metro producers yawned. ‘Really’, he was heard to say, as he made for a telephone to see how they were running at Santa Anita, ‘really, I suppose I’ve got to find a production that I can really interest myself in!’

So, others beside FILM BULLETIN are pointing out Metro’s faults. We quote from Fortune not to vindicate our judgement in the trade’s eyes, but merely to impress Metro’s officials with the urgency of bringing to a halt the decline. Potentially, they still have the greatest film producing organization in the world. They have become rich, fat and sated with success. Some fresh, eager, ambitious, youthful energy is needed!
'FRONTIER MARSHAL' FIRST RATE WESTERN
Rates ★★★ for action houses; ace dualler elsewhere

20th Century-Fox
72 Minutes

Randolph Scott, Nancy Kelly, Cesar Romero, Brian Keith, John Carradine, Edward Norris, Eddie Foy, Jr., Ward Bond, Lou Channel, Jr., Chris-Pe Martin, Joe Sawyer, Del Henderson, Barry Hayden, Vesta York, Charles Stevens.

Directed by Alan Dear.

In nine cases out of ten, when Hollywood decides to allot an "A" budget to the perennial "horse opera" the result is something far less than satisfactory. Modestly-budgeted "Frontier Marshal" again demonstrates the theory that action is more vital than production costs is westerns. It is a perfectly swell outdoor drama—one that ranks with any of the biggest to come through the pass this year. Laid in Tombstone, Arizona, haven of the 19th Century bad men, the story has every element of action and suspense necessary to this kind of film, besides a smattering of interesting romance. This can stand on its own merits in the smaller metropolitan theatres and in the hinterlands. Action and western spots can give it extra playing time.

Randolph Scott, a wanderer through Tombstone, is lured into the post of Marshal when he demonstrates his prowess with gun and fists. He wipes out the crooked element and is instrumental in helping Cesar Romero rehabilitate himself after having fallen from the position of noted doctor to that of ruthless killer. The death of Romero in a gun fight injects an ironic note into the proceedings.

Having been guilty of classifying Randolph Scott among Hollywood's less gifted actors, let it now be known that in this picture he gives a performance worth raving about. His is a clean-cut, honest and sincere characterization, which never fails to hold the spectator's interest. Cesar Romero's "Doc Holliday" is a role that should win him much deserved better assignments. Nancy Kelly has little to do as the girl who has been seeking Romero for many years. Brian Keith does well as an entertainer. Eddie Foy, Jr. imitates his famous father expertly.

J. H. (Hollywood)

'

'IN NAME ONLY' WILL CLICK WITH WOMEN
Rates ★★★★ generally

Hollywood Preview

RKO
94 Minutes


Directed by John Cromwell.

The critics won't like this domestic drama nor will the so-called 'intelligentsia' find it unanimously stimulating. But the rank and file of woman will enjoy it tremendously. It is a somewhat different triangle, slightly overdone, too drawn out and jumpy in mood. But despite all these faults it packs plenty of adult feminine appeal and may be depended upon to give the gals a grand cry. Names are first rate. They should carry the picture to above average grosses, particularly when aided by a smart campaign directed to the matured crowd.

Cary Grant, married to Kay Francis, falls in love with Carole Lombard. Francis, it appears, has married him only for his money and position. Discovering his relationship with Lombard, she refuses to give him a divorce but continues to cement her favorable position with Grant's father and mother. She finally agrees to seek a divorce in Paris. Grant and Lombard lead a harassed and troubled life while Kay continues her stalling. Her return to America leads to the climax, which results in her denunciation of the lovers and their ultimate wedding.

It may be said that the parts are somewhat unworthy of the three top players—but it is to their credit that each acquits himself admirably. Particularly effective is Kay Francis who does a villainess with pose and beauty. Charles Coburn, Nella Walker and Jonathan Hale help considerably. Quite good is Katherine Alexander.

John Cromwell's direction overcomes many of the screenplay's weaknesses.

AD TIPS: Sell the stars and triangle.

HANNA (Hollywood)

'HIDDEN POWER' LACKS ACTION FOR A HOLT FILM
Rates ★ for minor action spots

Columbia
58 Minutes


Directed by Lewis D. Collins.

The dependable Jack Holt, long accustomed to fighting he-men roles, is not up to his usual standard in HIDDEN POWER. A dull and curiously lifeless story, which gives the star scant opportunity to indulge in the expected tough-guys, results in a minor program which will have to depend on Holt's name value to get by in the cheaper action houses.

The opening scene, showing Holt as a chemist on the verge of an important medical discovery, promises much but, after some excitement is provided by a factory explosion, the plot descends to routine domestic scenes. Holt, who had been seeking an anti-toxin to prevent death from burns, refuses to sell the secret of his formula to be used as a destructive force by warring nations. His nagging wife, furious at his refusal to make a fortune, takes their young son to live with in-laws. The unhappy boy runs away, in a driving rain, and stays with his father until the worried mother comes for him. A convenient means for Holt to try out his anti-toxin is here provided by the script writer when the wife is killed in an auto accident and the boy seriously burned. Although prominent surgeons despair of the boy's life, Holt uses his formula successfully and the happy finale sees father and son reunited.

Young Dickie Moore, given as much footage as Holt, strives desperately to create sympathy for the neglected ten-year-old but the other players are content to merely give stock characterizations. Gertrude Michael, who has been unkindly treated by the cameraman, is unnecessarily inhuman as the grasping wife.

AD TIPS: Play up Holt as a crusading chemist. Feature the action stills.

LEYENDECKER.
THE WASHINGTON SCENE
By FILM BULLETIN'S Capitol Staff Correspondent

MORE U.S. SUITS WILL FOLLOW SCHINE ACTION

The Department of Justice is on the move again

For a period between April 28, 1939 and August 7, 1939 the government forces were relatively quiescent in their movie anti-trust actions. On the latter date they resumed activities by instituting a suit against the extensive Schine chain operating in five states.

A petition in equity has been filed in the District Court of the United States for the Western District of New York charging the Schine circuit and its affiliated concerns operating in New York, Ohio, Kentucky, Maryland and Delaware, and all the major producing companies with combining unreasonably to restrain trade in the distribution of motion pictures.

This department in the July 1st issue of FILM BULLETIN reported that Justice Department officials were denying the suit against Schine was contemplated, adding a warning that such denials must be taken with a grain of salt. Consequently, we were hardly surprised when the suit was announced.


The latest action is very similar to the Griffith suit instituted on April 28th charging that chain, operating in Oklahoma, Texas and New Mexico, with monopoly. It will be recalled that at the time the Griffith suit was filed the Department of Justice announced that there were a number of other independent theatre chains in the country whose situation was similar to that of Griffith and that additional suits would be brought as the investigation developed.

The proceeding was brought by Thurman Arnold, Assistant Attorney General in charge of the Anti-Trust Division with the approval of Attorney General Frank Murphy.

"This proceeding is designed to break the monopoly control exercised by the Schine Theatre Organization in the exhibition of motion pictures in parts of New York, Ohio, Kentucky, Maryland and Delaware," the announcement of the suit declared.

"While operations of this organization are not nationwide, its effect upon the independent theatre owners in its area of operation is substantially similar to that of the major producing companies within the area of their operations. Because of the control by this chain of a large number of theatres, it is able to make blanket contracts for all desirable pictures for all its theatres without competing with local independent exhibitors."

To effect the object of breaking "the monopoly combination in the area in which it operates," the Department asks that the exhibitor defendants be dissolved and their properties re-ranged under several separate and independent corporations "in such manner as to create competitive conditions and prevent further violations of the Sherman Act."

It also seeks injunctive relief by directing that practices resulting in the alleged monopoly control and "its oppressive exercise" be enjoined. In addition, it seeks to enjoin the producers from licensing pictures "except on a local competitive basis." Finally, it seeks an injunction against the acquisition of additional theatres or financial interest in new theatres by the defendant chain.

The suit was all the less surprising to Washington observers because, at his press conference, Attorney General Murphy, when asked if the motion picture industry was facing more suits, gave a enthusiastic "yes" as his answer. That reply undoubtedly still holds good even after the latest action. The rumor now is that the next target of the Justice campaign will be a Florida chain.

COMMERCE OFFICIALS STUDYING EXHIBITORS VIEWS

Prolonged discussions relating to the problems of exhibitors were concluded in the latter part of July between Commerce Department officials and representatives of practically all the more important exhibitors' organizations. The last of these conferences was between the Government men and a group of exhibitor spokesmen led by MPTOA chief Ed Kuykendall.

Among the divergent exhibitors' groups which put in their "two cents worth" was Harry Brandt, representing the TTO, H. A. Cole, President of Allied, Kuykendall and a number of independent exhibitors who were included in the MPTOA proxy's second visit. Even the most severe of critics will admit that the Commerce Department did try its best to get an unbiased picture of the exhibitors' problems.

Among the other spokesmen who accompanied Kuykendall were O. J. Braul, representing the Southeastern Theatre Owners Association, Lewen Pizor, U-MPTOA proxy, Stanley Sumner, Cambridge, Mass. exhibitor, Walter Vincent of New York, Sidney Lust, independent Washington exhibitor, Arthur Lockwood of Boston and William Crockett, President MPTO of Virginia. At all of the conferences the Government representatives were Dr. Willard L. Thorp, E. A. Tupper and Nathan D. Golden, chief of the Commerce Department Motion Picture Division.

After listening to the woes of the exhibitors the Commerce officials are engaged in studying all the views they obtained. Considerable time is expected to be spent on this before any concrete suggestions are advanced, if any. The Commerce representatives themselves are undecided as to what the next step will be.

After digesting the material already received it is likely they may call further conferences; this time to receive definite suggestions as to what can be done to alleviate the exhibitors' problems.
PARAMOUNT hit into a large slice of trouble when it decided to turn out a picture based on labor-employees relations. But the trouble comes off second best in this well handled story, which, despite its tendency to wander, succeeds in plumbing the depths behind the comic mask of Bob Burns. The actor gives a legitimate, human performance rich in warmth, sympathy and understanding. That the hokiness of some of the situations are less disconcerting than expected is a tribute to Burns’ excellent and believable acting. Audiences will warm to this new Bob Burns.

Under the title, "She's the Boss," Burns is an attorney, well loved and respected in his community. A strike takes place among the employees of Gene Lockhart, the town's industrial magnate. Although other elements force their way into the issue, it is Burns who eventually settles the affair and spares the ambitions of Lockhart to control the political scene.

Susan Hayward substantiates the fine impression made in "Beam Geste." She is a beautiful newcomer with the added virtue of talent. Joseph Allen is an acceptable new juvenile. Elizabeth Patterson creates a teaching portrait of an illiterate mountain woman. Charles Rickford, Clarence Kolb, Paul Guilfoyle and Kathleen Lockhart impress among the supporting players. Outstanding is Fay Helm. Gene Lockhart is excellent as the blasted pridetol. Direction by Alfred Santell weaves the diverse story elements into a concise, interesting whole, with only one or two lapses, which can be corrected by editing.

AD TIPS: Sell a "new" Bob Burns—a lovable, heartwarming character.

HAXSA (Hollywood)

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HAXSA (Hollywood)
Studio Size-Ups
The Inside on the Important Studios’ Activities

COLUMBIA

Only one new starter here, a western with Bill Elliot, titled “Sundown in Hellorado”. Next to go on Columbia’s schedule is “Spook House”, to be followed a few days later by “Incredible Mr. Williams”, under the direction of Alexander Hall. Most interesting Columbia item for this issue is the announcement that Harry Cohn has succeeded in luring another top notch producer-director into his fold in the person of P. J. Wolfson. Wolfson, producer of “Boy Slaves” and the currently shooting “Allegheny Frontier” for RKO, joins this studio in September. His contract calls for him to produce, direct and write. Pre-production work has begun on Wesley Ruggles’ “Arizona” at Tucson National Park where the location department is building sets depicting Tucson in 1880. Production on “Front Page” with Irene Dunne as a female Hildy Johnson has been postponed from August 13 to September 1. The new title may be “Girl Friday”.

CASTINGS: Melynn Douchez, Joan Blondell in “The Incredible Mr. Williams”.
DIRECTOR ASSIGNMENTS: Alexander Hall in “The Incredible Mr. Williams”.

GRAND NATIONAL

No new developments on the GN financial situation... Meanwhile Fine Arts is readying production for “At Your Age”, from an original story by Uta Sabin. Work will start within two weeks. Other FA activities include the filming of a closed scene in “I Lie Of Destiny”. Although currently unaffiliated with GN, Arcadia Pictures will produce Sinclair Lewis’ “Angela is 22” according to the terms of a deal concluded between Jack Skirball in association with John Wildberg and author Lewis. No starting date has been announced.

METRO-GOLDWIN-MAYER

Five features are at work on the MG&M sound stages: “Ninotchka” (Garbo-Douglas), “Babalah” (Eddy-Massey), “Northwest Passage” (Tracy-Young), “Another Thin Man” (Powell-Loy) and “Remember” (Taylor-Garon). Next MG&M starter is “Fast and Furiosa” (Franchot Tone) under the direction of Busby Berkeley. It has been decided that in the future Mervyn LeRoy will function here as a producer-director rather than as executive producer. Since his departure from Warners, Le Roy has handled “Dramatic School”, “Stand Up and Fight” and “Wizard of Oz” for MG&M. It is believed Le Roy disliked the excessive responsibility and requested the change himself... “Good News”, the highly successful musical of the early sound days, will be remade with virtually the same cast as “Eagle in Arms”... Successful reappearance of “Tarzan” after an extensive absence has resulted in another one of the Tarzan pictures on Metro’s October schedule when Johnny Weissmuller completes his New York Fair engagement. Maureen O’Sullivan again costars as George Murphy, since touted as Fred Astaire’s closest competitor, draws the second lead in “Broadway Melody of 1940”, which toplines Astaire and Eleanor Powell. The idea of concentrating all publicity campaigns so that the majority of breaks come just before pictures are released has long been discussed in local exploitation circles, but for one reason or another it never quite clicked. Using “Wizard of Oz” as an experimental film, MGM is pursuing this course and appears quite elated at the results. Ads and publicity on the picture have been held back almost six months and are just now breaking in national and regional publications, two weeks before release.

CASTINGS: Robert Young in “Tomorrow Never Comes”; Reginald Owen in “Remember”; Don Costello in “Another Thin Man”; Franchot Tone, Rosalind Russell in “Willow Waly”; Frank Morgan in “Babalah”; Sterling Holloway in “Dancing Coed”.

MONOGRAM

“Sky Patrol” is shooting here as Monogram begins the final lap of its ’38-’39 program with every indication that the company will have completed its current season commitments by late August. “Murder in the Big House” is the next starter, a Monographie starring Charles Bickford and Barton MacLane, under the direction of William Nigh. There is a good chance that the title of this one will be changed to “Murder in the Big House”. We hear that “Irish Luck” a Frankie Darro programmer, has turned out to be a small little show. Incidentally, it was penned by the author of “Theodora Goes Wild”.

PARAMOUNT

Paramount, maintaining its position as leader in volume, is currently working on seven features—among them three new starters: “Federal Offense” (William Henry-Virginia Dale), “Remember the Night” (Stanwyck-Mae Murray) and “Typhoon” (Lannou-Preston). Scheduled to start within the next three weeks are “Knights of the Range”, a Harry Sherman western, “The Broken Heart Cafe”, “Viceroy Herbert”. Because many of Hollywood’s top notch reviewers chose to review the old rather than the new “Beau Geste”, Paramount is showing a real of the silent version to theatre men and newspaper writers in key situations throughout the country. It is hoped that this will dispel the notion that the art of making motion pictures has not improved since the day when Ronald Colman, Neil Hamilton, Ralph Forbes and William Powell revorted in the first cinematic edition of the beloved adventure story. Difficulty in casting Lloyd Nolan and the fact that his salary was considered by Paramount as somewhat excessive resulted in the decision by both parties to part company. Nolan has been on the lot for five years and only recently graduated from heavy to lead roles... Victor Young will compose and direct the background music for Max Fleischer’s feature length cartoon “Gulliver’s Travels”... Jeff Lazarus leaves Paramount upon completion of the editing on his latest production “Are Husbands Necessary”. Don Ameche will again be made available to Paramount by 20th Century-Fox for an as yet unselected assignment in September.

CASTINGS: Paul McEachran in “Federal Offense”.

REPUBLIC

On a recent visit to Republic, your correspondent learned that our comment to the effect that Republic’s writing staff appeared unqualified to keep pace with the improvements being effected in other production departments of the organization was cordially received by

(Continued on next page)
a great many of Republic's executives. It was acknowledged that Studio Size-ups had tabbed the situation correctly and our point was one frequently brought up within the Republic personnel itself. Stemming, we think, directly from our remarks is the word that Republic will begin now to concentrate on bringing better and more competent writers in with its fold—scripters who have never before worked at the independent plant. Script budgets will be increased up and down the line with further hikes forthcoming as Republic's income increases. This is an intelligent move, one that will do the studio a great deal of good. Republic's position is particularly advantageous at the moment and it would be disastrous to hinder its inevitable progress by inferior writing talent...Currently shooting at Republic is "Calling All Marines" (The Mack). "Headline News" goes before cameras on the 15th. No cast has been announced for this date...Republic's five top pictures on its '39-40 program will be "Wagons Westward", "Parade of the Streets", "Lady from New Orleans", "National Barn Dance" and Doctors Don't Tell". Budget for the quintette has been set at $15,000,000. It is the hope of Republic's heads to put these boggles through the mill as soon as possible in order to secure the major position started with "Man Of Conquest".

CASTINGS: Helen Mack in "Calling All Marines"...Arleen Whelan in "Headline News"...
MUST HOLLYWOOD ACTUALLY BE SCREWBALL?

"Once In A Lifetime"—for all its broad comedy—was good satire because of the substantial grain of truth it contained. It depicted Hollywood as a nightmarish place of wild confusion, where film executives bicker like mad, dash about in a state of constant disorder and generally comport themselves more like hair-brained, temperamental artists than like business men.

The public has that picture of Hollywood. The movie capital is a place of fiction to Mr. Average Man. Movie making is an incomprehensible mystery to him and the atmosphere of frenzied negotiations, interminable conferences, whispered intrigues, long distance telephone calls, orders for a thousand wild elephants, cables, shouting, tantrums and general insanity apparently lends something to the glimmering glamour of Hollywood in the public mind.

Perhaps it hasn't been bad publicity. The sort of "black magic" atmosphere that surrounds film production has always been an integral part of movie exploitation and the public seems to accept it.

But we are wondering just how much longer the film colony itself must continue to take its own fantastic Hollywood seriously—how much longer it will believe that is actually how pictures must be made!

Only a few days ago we held conversation with an executive who has been in the business for many years. He lamented the complications confronting producers on every side, pointing out the many factors to be considered in making pictures—the availability of stars, directors and other production personnel, the difficulty in lining up stories, arranging schedules, meeting release dates, the difficulties in this, that and everything. The sum total of his discussion was the fact that he was continually amazed and impressed to see even bad pictures—much less good ones—emerge from such a complicated set-up.

Your correspondent shares his thought wholeheartedly. But, unlike the executive, we cannot be made to believe that such complications must necessarily be accepted as a natural part of the motion picture scene.

We think there would be fewer complications in making films if those in command would sincerely endeavor to remove the three main causes—indecision, distraction and confusion.

The first named is probably the most serious. One need not be reminded that getting a decision in a studio is next to impossible.

Film executives seem unwilling to accept responsibility, but persist in passing the buck from one to the other until the point to be decided becomes totally obscured in a maze of red tape. Time, money and energy are lost by this system and more often than not it results in the studio losing the very thing it wanted. More than one company has lost heavily due to its unwillingness to come to business-like decisions. In a business where so many are eager to accept credit for anyone else's successes, there are surprisingly few people willing to accept responsibilities in advance. The few men of decision are the most successful producers.

On the matter of distractions, an item in a recent issue of one of the local trade papers is most illuminating. It said: "Production on pictures will now gather quite an impetus, what with the races closed down locally until January. Of course, the handbooks in the studios will get a terrific play, but that requires little time."

How very nice! We can just picture the reaction to such an item from holders of motion picture stock, exhibitors and New York financiers. They must be enormously pleased to know their interests are in the hands of men so efficient that their business activities are mapped out in accordance with the racing season.

But the ponies are not all. There are a hundred and one other distractions in Hollywood and rare is the executive who does not put aside his work at the drop of a hat to participate in them. They all add to the "complexities" that make picture producing so difficult.

Confusion stems directly from the first two causes—indecision and distraction.

Confusion is reflected in the minor employee who tries to do his work and do it well. But, because those to whom he is responsible cannot make up their minds or are too busy straightening out personal matters, he continually wanders around in a daze, trying to please everyone, but accomplishing nothing.

The point to be emphasized is that these difficulties are all self-imposed. They are not part and parcel of the mechanics of making motion pictures. They may be traced to the vagaries of the individuals who head the film industry. When these men realize this, there will be less complications in turning out a program of pictures and we will enjoy a higher standard of picture making than exists under the present unbalanced and unbusinesslike system.
SUNDOWN IN HELLDORADO
Western—Shooting started: August 1
Cast: Bill Elliott, Iris Meredith, Dick Curtis, James Craig, Stanely Fields

Director—Norman J. De Grasse
Story: Bill Elliott rejects the post of Marshal in a certain Western town, when the new Mayor, a virtual bandit, is elected. He accepts, he tracks down those responsible and ends the activities of the gang.

IN PRODUCTION

COLUMBIA

1938-39 Features (1) Completed (34) In Production (6)
Westerns (22) Completed (11) In Production (1)
Serials (4) Completed (2) In Production (1)
1939-40 Features (19) Completed (2) In Production (1)
Westerns (16) Completed (1) In Production (1)
Serials (4) Completed (1) In Production (0)

FILM BULLETIN

PRODUCTION & RECORD

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared.

"Release" is the national release date. "X" is the release number. There may be variations in the Running Time in states where there is censorship. All new productions are on 1938-39 programs, unless otherwise noted.

GRAND NATIONAL

1938-39 Features (20) Completed (9) In Production (9)
Westerns (24) Completed (7) In Production (0)

HOLDEN POWER (50) Details under title: Pochel, W. Motion Pictures, Inc.
On past or he Man's the (52) Details under title: Montour, J. L. A.

METRO-GOLDWYN-MAYER

1938-39 Features (14) Completed (15) In Production (0)
Westerns (19) Completed (1) In Production (0)

REMEMBER

Comedy-drama—Shooting started: August 1

Director—Norman McLeod
Producer—Milton Barenson
Synopsis: A romance between Taylor and Gwyndolin begins against the background of an advertising agency of which Taylor is the manager. To be released on 29th program.

IN PRODUCTION

1939-40

Another Thing Done (81) Details under title: Women in White
Babakina (79) Details under title: Baby Face
Buck (76) Details under title: Baby Face
Northwest Passage (78) Details under title: The Last Caribou

RELEACE CHART

Title—Running Time Cast Details Rel. No.
Cimarron (39) Details under title: Cimarron (80)
Exile Express (79) Details under title: Exile Express (80)
Isle of Destiny (57) Details under title: V. Wagoner-W. Ford
Rodeo Ranch (50) Details under title: Trouble in the Pacific
Silver Streak (53) Details under title: Everything Happens to Ann
Stranger Shout (69) Details under title: Panorama City

MIRACLE OF MAIN STREET (11) Details under title: Style of the Century
Fuma Patrol (50) Details under title: Warmreport
Exile Express (79) Details under title: In the Valley

TRIGGER PALS (55) Details under title: The Last Caribou
Water Rustlers (54) Details under title: In the Valley

REPUBLIC

1939-40 Features (1) Completed (1) In Production (0)
Westerns (14) Completed (0) In Production (0)

MEMBER

Comedy—Shooting started: August 1

Director—Norman McLeod
Producer—Milton Barenson
Synopsis: A romance between Taylor and Gwyndolin begins against the background of an advertising agency of which Taylor is the manager. To be released on 29th program.

IN PRODUCTION

1939-40

Another Thing Done (81) Details under title: Women in White
Babakina (79) Details under title: Baby Face
Buck (76) Details under title: Baby Face
Northwest Passage (78) Details under title: The Last Caribou

RELEACE CHART

Title—Running Time Cast Details Rel. No.
Cimarron (39) Details under title: Cimarron (80)
Exile Express (79) Details under title: Exile Express (80)
Isle of Destiny (57) Details under title: V. Wagoner-W. Ford
Rodeo Ranch (50) Details under title: Trouble in the Pacific
Silver Streak (53) Details under title: Everything Happens to Ann
Stranger Shout (69) Details under title: Panorama City

MIRACLE OF MAIN STREET (11) Details under title: Style of the Century
Fuma Patrol (50) Details under title: Warmreport
Exile Express (79) Details under title: In the Valley

TRIGGER PALS (55) Details under title: The Last Caribou
Water Rustlers (54) Details under title: In the Valley

REPUBLIC

1939-40 Features (1) Completed (1) In Production (0)
Westerns (14) Completed (0) In Production (0)

MEMBER

Comedy—Shooting started: August 1

Director—Norman McLeod
Producer—Milton Barenson
Synopsis: A romance between Taylor and Gwyndolin begins against the background of an advertising agency of which Taylor is the manager. To be released on 29th program.
**MONOGRAM**

1938-39 Features (26) Completed (22) In Production (1)

Westerns (16) Completed (14) In Production (0)

1939-40 Features (30) Completed (15) In Production (0)

**PARAMOUNT**

1938-39 Features (52) Completed (43) In Production (9)

Westerns (6) Completed (6) In Production (0)

1939-40 Features (48) Completed (15) In Production (33)

Westerns (21) Completed (3) In Production (0)

**TYPHOON**

Adventures—Shooting started: July 28

Cast: Dorothy Lamour, Robert Preston, Lynne Oymen, J. Carrol Naish, Paul Herter, Jack Carson, H. Ely Knight

Director—Lyle King

Producer—General Office

Story: An adventure and romance between Dorothy Lamour and Robert Preston... Suite Life, which raises the entire story to a high level.

To be released on 39-40 program

**IN PRODUCTION**

Diamonds are Dangerous (1)

Dr. Cyclops (1)

Lights That Failed (1)

Uranium (1)

**RELEASE CHART**

1938-39

Title—Running Time

1939-40

**SKY PATROL**

Action-drama—Shooting started: July 26

Cast: John Tavares, Nightbird, Gennima Reynolds, Janis Roberts, Jack Carson, Floyd Eagan, Paul Herter, Jack Carson, H. Ely Knight

Director—Lyle King

Producer—Paul Malvern

Story: Deals with the capture of smugglers in which Talbot Tenney (Troy) and his friends, Stone, Reynolds and Roberts, are aided by a group of young Rangers.

**REVIEW CHART**

1938-39

**FEDERAL OFFENSE**

Drama—Shooting started: July 25


Director—Fred O'Brien

Producer—General Office

Story: Deals with a naive lawyer who perpendicular society men to sponsor a defense for a powerful criminal who later causes the kidnapping of her daughter.

To be released on 39-40 program

**REMEMBER THE NIGHT**

Drama—Shooting started: July 28

Cast: Barbara Stanwyck, Fred MacMurray, Baskin School, Elizabeth Patterson

Director—Mitchell Leisen

Producer—General Office

Story: Concerns a romance between MacMurray, an assistant in the District Attorney's office, and Barbara Stanwyck, a jeweler.

To be released on 39-40 program

**CALLING ALL MARINES**

Drama—Shooting started: August 1

(Continued on next page)
CHIP OF THE FLYING U
Western—Shooting started: July 28
Cost: Johnny Mack Brown, Bob Baker, Fuzzy Knight, Doris Weston, Nestor Taylor, Anthony Wadler, Karl Hackett, George Anderson
Director—Ralph St Northern "Producer—General Office
Story: Deals with the efforts of aamina manufacturer to buy a ranch, of which Johnny Mack Brown is foreman, for illegal purposes.
To be released on 39-40 program

LEGION OF LOST FLYERS
Action—Shooting started: July 36
Director—Curtis Crabtree "Producer—Bev Pirat
Story: Arlen is a disreputable aviator who rehabilitates and clears himself when he goes to Alaska and joins a "flying legion" composed largely of his deserted associates.
To be released on 39-40 program

RIO
Drama—Shooting started: July 14
Cost: Sigrid Gurie, Basil Rathbone, Victor McLaglen, Robert Cummings, Leo Carrola,
Director—John Brahm "Producer—General Office
Story: Sigrid Gurie is married to Basil Rathbone, a financial wizard whose concern deals solely in the properties of the jungles of Brazil. Gurie becomes a singer in Rio de Janeiro where she meets and falls in love with Robert Cummings, a young man who had been roused by Rathbone's manipulations. Having a complete change of heart, he accepts his partner position after having escaped from prison. Before he can harm them, Ria is shot by Victor McLaglen, who is his one-time secretary.
To be released on 39-40 program

IN PRODUCTION
1939-38
Thief of Baghdad (100)
Goldwyn
THE UNITED ARTISTS
1938-39
RELEASE CHART 1938-39
Goldwyn: Sold for 1939-40 (3) Completed (4) In Production (0)
Selznick: Sold for 1939-40 (3) Completed (4) In Production (0)
Wagner: Sold for 1939-40 (3) Completed (4) In Production (0)
Korda: Sold for 1939-40 (3) Completed (4) In Production (0)
Small: Sold for 1939-40 (3) Completed (4) In Production (0)
Roach: Sold for 1939-40 (3) Completed (4) In Production (0)
Goldwyn: Sold for 1939-40 (3) Completed (4) In Production (0)
Selznick: Sold for 1939-40 (3) Completed (4) In Production (0)
Wagner: Sold for 1939-40 (3) Completed (4) In Production (0)
Korda: Sold for 1939-40 (3) Completed (4) In Production (0)
Roach: Sold for 1939-40 (3) Completed (4) In Production (0)
Chaplin: Sold for 1939-40 (3) Completed (4) In Production (0)
Fairbanks: Sold for 1939-40 (3) Completed (4) In Production (0)
Lesser: Sold for 1939-40 (3) Completed (4) In Production (0)
Lowen: Sold for 1939-40 (3) Completed (4) In Production (0)

INUFUSUS
1939-10
Chump at Oxford (4)

TITLE—Running Time
Captain Fatty (93) R. Arlen — M. McKee
Details Ref. No.

Duke of West Point (100)
Goldwyn: J. Howard — T. Brown

Four Feathers (150)
Goldwyn: R. Richard — T. South

King of the Turf (88)
Goldwyn: A. Meneghini

Real Glory, The (61)
Goldwyn: C. Lombard — J. Heat

They Shall Have Music (128)
Goldwyn: H. Heifetz — M. Cres

Trade Winds (19)
Goldwyn: F. March — B. Heat

Wuthering Heights (193
Goldwyn: E. Morgan — D. Lee

Zanzibar (73)
Goldwyn — B. Holland — L. Lengdon

IN unavoidable
1938-39 Features (40)
Production (1)

1939-40 Features (40)
Production (1)

1940-41 Features (40)
Production (1)

In the Arms of Love (1939)
In the Arms of Love (1939)

The House of Fear, The (64)
W. L.ogram — L. Hervey

I Made a Million (16)
R. La Font — T. Trevor

Inside Information (61)
L. Davis — G. L. Foran

Inside Information (61)
L. Davis — G. L. Foran

Inside Information (61)
L. Davis — G. L. Foran

Mystery of the White Room (58)
C. Calbo — M. Mack

Nature of Man (11)
C. Cooper — T. G. H. Gay

Newshawks Home (72)
C. Cooper — T. G. H. Gay

Pirates of the Skies (61)
K. Taylor — H. Hudson

Risky Business (28)
D. Burke — M. Kent

Scouts To The Rescue (serial)
C. Cooper — L. J. Gann

Secrets of A Nurse (75)
E. Lowe — H. Mack

Shelton's Miracle (28)
R. S. Bennett

Society Smugglers (89)
F. Foster — L. Hervey

Son of Frankenstein (91)
R. B. Rathbone — J. Balder

Spafy Girl (69)
C. Cooper — T. Holw

Strange Fears (65)
J. Davis — D. Kent

Sun Never Sets (99)
D. P. Tommery — T. Field

Swastika Swing (67)
R. Murray — J. Quinlan

They Asked For It (67)
W. L.ogram — J. Hidde

They Asked For It (67)
W. L.ogram — J. Hidde

Uncle Paul (78)
R. B. Rathbone — J. Balder

Uncle Paul (78)
R. B. Rathbone — J. Balder

Universal
1938-39 Features (40)
Production (1)

1939-40 Features (40)
Production (1)

1940-41 Features (40)
Production (1)

1940-41 Features (40)
Production (1)

1940-41 Features (40)
Production (1)

1940-41 Features (40)
Production (1)

1940-41 Features (40)
Production (1)

1940-41 Features (40)
Production (1)

1940-41 Features (40)
Production (1)
PHILIP VANCE COMES BACK
Mystery—Shooting started: July 25
Cast: James Stephenson, Henry O'朱ll, Edward Brophy, Margaret Nevin, Nickolas Reed, Martin Kosleck, Ralph Forbes, Jim Cafts, Edward Brophy, Donald Douglas
Directed by: William Clemens
Producer: Bryan Foy
Story: Philip Vance (James Stephenson) becomes an employee of the State Department to investigate the death of a plane designer whose work is claimed by the United States. Complications enter when it is discovered that the man was auctioning his designs to the highest bidder.

To be released on "39-40 program

IN PRODUCTION

1939-40

Lady Dick, The—J.Wyman-E.Price

On Your Toes—E.Aubert-Orson

Rearing Twenty, The—J.Cagney-H.Bagot

We Are Not Alone—G.Musso-I.Hauss

RELEASE CHART

1938-39

Adventures of Jane Arden (58)—B.Hawn-W.Sharron

Angels Wash Their Faces (60)—G.Musso-E.Sherrill

Blackwell's Island (71)—G.Fradell-R.Lane

Code of the Secret Service (58)—R.Hagan-T.Towne

Court Over Broadway (60)—E.Flynn-L.Johnson

Confessions of a Nazi Spy (58)—A.Robinson-F.Lederer

Cockeyed Quarterback, The—R.Wheeler-E-Speed

Dark Victory (104)—B.Davis-G.Brent

Daughters Courageous—G.Fradell-R.Lane

Dawn Patrol (46)—E.Flynn-D.Niven

Dead End (52)—B.Davis-R.Karloff

Dodge City (101)—B.Flynn-D.Hayward

Going Places (68)—D.Powell-L.Jones

Heart of the North (83)—B.Flynn-J.Linden

Heidi's Kitchen (69)—T.Devine-D.Kidd

Hobby Family, The (71)—H.O'Neill-M.Shares

Indianapolis Speedway (68)—P.O'Brien-J.Payne

King of the Underworld (60)—G.Rogell-R.Humphrey

Missouri as a Mexican (58)—B.Davis-G.Brent

Racketeers (71)—G.Brent-E.Price

Secret Service of the Air (61)—R.Hagan-T.Towne

Screwtapes Winner (59)—M.Wilson-J.Lynn

They Made Me a Criminal (63)—G.Fradell-R.Humphrey

Torchy Blane in Chicago (63)—G.Fradell-R.Lane

Torchy Rides For May (58)—G.Fradell-R.McLane

Torchy Rides with Dynamite (62)—J.Wyman-J.Akins

Torchy (65)—J.Wyman-J.Akins

You Can't Get Away With Murder (60)—H.Bogart-G.Page

1939-40

Career Man (58)—J.McCrea-M.Shall

Child Is Born, A (60)—F.Gitzerland-L.Lynn

Dead End Kids (52)

Destry Rides Again—J.Bryan

Destry Rides Again

Destroy the Enemy (58)—J.Bryan

French Quarter (52)—J.Bryan

Hidden Staircase, The (58)—H.O'Neill-P.Humphrey

I'll Be There (58)—J.Bryan

Kidnapping (62)—J.Bryan

Made to Order (58)—J.Bryan

Masmash (58)—J.Bryan

Missouri as a Mexican (58)—J.Bryan

No Place To Go (59)—E.Stone-G.Bogart

On the Second (58)—J.Bryan

Racketeers (65)—J.Bryan

Racketeers (65)

Size-Ups

(Continued from Page 10)

executives are anything but enthusiastic about the star's return. They point out that it has been an extremely long time since Durrell appeared on the American screen and the job of building interest in her had to be started all over again. The feeling is that if Durrell returns—fine. If not, Universal can get along quite nicely without her...The first Mac West-W. C. Fields feature is scheduled to start about September 1...Henry Kohler's contract has been extended...Ian Hunter has been borrowed from Metro for "The Tower of London".


WARNERS

The perennial Philip Vance returns as a WB screen subject in the form of the sole new starter here since our last comment. Title is "Philip Vance Comes Back". James Stephenson, who has done some excellent supporting roles on the Warner lot, essay's the title role once played by William Powell and Warren Williams...James Cagney's future has been well set by WB with five pictures slated to house the actor's talents—"Fighting 60th", "Jury"..."City of Iron Men", "Two Sons" and "John Paul Jones"...Contrary to our previous report, the Nancy Drew series will not be continued as two reels, but will definitely be abandoned upon completion of "Nancy Drew and the Hidden Staircase"...Beaute Granville will work off her WB contract in other assignments...May Robson, well liked by the brothers Warner, turns star for "Granney, Get Your Gun", a Bryan Foy production...Humphrey Bogart and Jane Bryan will feature...Lew Golden returns to the Warner lot as a studio talent scout...Goldie becomes immediately to be away ten weeks gandering the summer playhouses...Brenda Marshall, who debuts in "Career Man", is set for a first rate build-up...Young actress will get the choice of Edgar Allen Poe's wife in the dramatization of the poet's life...Candle Rains is very much in the running for the title role...Dennis Morgan, long rumored as a starring prospect, will get the top spot in "The Desert Song"...

Exploitation Picture

OF THIS ISSUE

REAL GESTE...This remake of one of the grandest adventure stories we know should afford showmen an exploitation field day! It has all the elements that make for popular, exciting entertainment. The review in FB's July 29 issue says it "is a powerfully dramatic picture; a mighty, vigorous story whose impact is strengthened immeasurably by its element of close personal relationship and affection between the characters". For the men, there is broad, sweeping action, suspense and enough gore to satisfy the most blood-thirsty. For the ladies, the romantic story of a man who went through hell and high water to protect the honor of a woman he worshipped. And there is Gary Cooper, endowing "Beau Geste" with characteristic gallantry and verve—an additional heart-throb for the feminine trade. This shapes up as one of the sizzling boxoffice attractions of the year, abounding in exploitation possibilities for the enterprising exhibitor.

A Paramount Picture
Directed by William Wellman
From the novel by Percival Christopher Wren
Screenplay by Robert Carson
Photography by Theodore Sparkuhl
NEW YORK TIP-OFF

Holdovers and lobby hold-outs dominate the Broadway first-run situation this week as the 1939-40 season was officially opened by Paramount, 20th Century-Fox and Warner Bros. New records were also claimed by the Paramount Theatre where "Been in the Rain" hit a new summer high for its first week and at Radio City Music Hall where "In Name Only" played to the highest opening day gross in 18 months. First two days for "Stanley and Livingston" topped every 20th-Fox picture in history with the exception of "Alexander's Rag Time Band" and "Jesse James."

Both "Geste" and "Lionstone" are set for a minimum of three weeks with a fourth likely in each case. The Strand, which started its new season on Friday, a week later than the others, got off to a fine start with "The Old Maid" following three splash weeks for "Each Dawn I Die". Two United Artists releases, "You Shall Have Music" and "Four feathers," took extra advertising space in the daily papers and are holding up very well in the face of this strong competition. The Heititz film is now in its third week at the Rivoli and "Four Feathers," first U.A. film to ever play the Capitol, gave the theatre its best box office activity in months and started a second week on Thursday. August 18 has been heralded as the date for the Capitol's resumption of stage shows for the first time in several years. Judy Garland and Mickey Rooney, appearing there in person with the Technicolor "Wizard of Oz," should certainly start the customers heading for the Capitol again.

Even in the smaller Broadway first-runs, business was above average. The Globe is holding "I Stole a Million" for a second week, the Criterion followed up "Of Human Bondage," best for the house in months, with fair business for M-G-M's "They All Come Out" and "Miracle for Sale," and the Radio has had no complaint with such advertising pictures as "Mutiny on the Blackhawk" and "Madlands." For its 13th week, "Goodbye, Mr. Chips" at the Astor holds to a highly profitable average gross. All these are proof that, despite the World's Fair admission fee cut to 50 cents, the public will always patronize the good pictures.

Each of the major company home offices has been active the past few weeks preparing ads and accessibility on inaugural 1939-40 pictures. Advertising and publicity chiefs travel to the West Coast and back for conferences on new products or in advertising campaigns. Lynn Franeol, from U.A., flew to Hollywood on August 6 for what was expected to be merely a week's stay; Charles E. McCarthy, 20th-Fox ad and publicity head, planed East this week after conferences with production heads and with Herman Wobber, distribution manager who left for the Coast last week. S. Barrett McCormick, RKO's ad and publicity manager, has flown West late in July where he was later joined by George J. Schafer and Neil Denmuir, president and vice president respectively, who trained out to view rushes on the company's important films. Harry M. Warner, president of the film company, sailed on Wednesday on the Queen Mary, the same liner on which Howard Dietz, M-G-M's advertising and publicity chief, had returned two days earlier from a London and Paris trip. Vaccinating this week are Al Adams, Republic's advertising manager, who is touring in New England, and Sol Rechter, of the Warner publicity staff, now relaxing in Connecticut.

Hopeful signs of renewed activity at the Grand National home office followed E. W. Hammons signing of the distribution deal with Charles E. Goetz for eight color features from Golden West Pictures... Arthur Greenblatt, exchange manager for Alliance Films, will have the assistance of Ben Rippa of the New York City, John Levine in Brooklyn and Long Island and Sidney Hess in New Jersey in making deals for Beld Rogers' product... Baby girl born to Robert Golden in Hollywood last week made Eddie Golden, Monogram vice-president a grandfather for the first time... J. J. Milstein, eastern representative of Edward Small, who made reservations on the Pan-American Airways Upper Aug. 12, will be the first picture executive to fly to Europe... Louis Nizer, film attorney, sailed on Sunday 11 for a month's tour of the South American continent... Which company won the final round with Columbia's ad chief, is an attorney by profession, likewise Hank Linet, assistant to Lou Pollock, Universal ad head... Milton Silver, of National Screen, has written a three act play in which several producers are interested for Broadway...
'MIRACLES FOR SALE' BELOW PAR PROGRAMMER

Rates • • — as dualler; better if exploited

Metro-Goldwyn-Mayer
70 Minutes
Directed by Tod Browning

There was a germ of a good idea in this story of the "inside" workings of professional magicians, but it never quite materializes in this Metro picture. Chief fault is that the comedy has been emphasized to the neglect of the anticipated "chiller" atmosphere. Lack of names and its obvious cheapness regulates this to a dual position where it will prove only a mild filler. Ballyhoo spots should be able to sell it with imaginative exploitation.

Yarn deals with the murder of a mystic by Henry Hull, who wades in and out of the proceedings as several different characters, each of whom strongly suggests Henry Hull. Robert Young and Florence Rice supply the romantic element.

Frang Craven makes much of a small part, thus stealing whatever acting "honors" this splashes might claim.

Tod Browning's direction is decidedly loose.

AD TIPS: Exploit the exposure of magicians tricks.

HANNA (Hollywood)

'ISLAND OF LOST MEN' SECOND RATE THRILLER

Rates • • + for action spots; fair naborhood dualler

Paramount
60 Minutes
Anna May Wong, J. Carrol Naish, Eric Blore, Ernest Tovey, Broderick Crawford, Rudolph Forster, William Haines, Richard Loo.
Directed by Kurt Neumann

•

Despite the inclusion of wild animal stock shots and other extraneous material dragged in to shock the befuddled customers, this remake of an old feature emerges as second rate blood-and-thunder melodrama. However, it is one which can easily be sold in action spots on the strength of its title, plus the colorful Oriental locale of the story.

Naish, made up to look slant-eyed and sinister, plays the principal role, that of the unscrupulous Gregory Pinn, who lures it over a haven for hunted men engaged as his brutal successors in exploiting native labor. Naish also does a bit of kidnapping on the side by snatching a supposed Chinese merchant who has on his person a large sum of money in American currency. This serves to bring his daughter, Anna May Wong, into the action and when she, pretending to be a cafe singer, succeeds in getting Naish to take her to his unhealthy territory up the river, the action begins. It develops that the Chinese prisoner is none other than the famous General Ahn Ling, the loss of whose leadership has seriously threatened the Chinese cause. Anna May, aided by Anthony Quinn, succeeds in effecting the rescue of her father in a melodramatic manner which would convince only the most credulous.

Anna May is her usual attractive, poised self, but Quinn and most of the others fail to register. The sole exception is Eric Blore, whose clown comedy is the one bright spot of the picture. Naish overacts terribly, as does Broderick Crawford. Direction is average.

AD TIPS: Sell the title. Naish and Wong, Play up the Oriental and "hunted men" angles.

CLAIR (Hollywood)

'MOUNTAIN RHYTHM' GOOD AUTRY

Rates • • + for western houses

Republic
61 Minutes
Directed by B. Reeves Eason

Typical Autry song-western with a present-day setting. It's got plenty of the Autry brand warbling and plenty of formula western action. Production is first rate, the performances generally good, and the direction quite all right. Songs and sketches of songs also better than average and there are quite a few laughs. Where the riding cowboy clicks, this one will completely satisfy.

Story has Autry and Burnette coming to the aid of Autry's aunt, Maude Eburne, who finds herself about to lose her cattle and ranch, due to some fancy plotting by Ferris and his

'RENAegade TRAIL' HOPALONG CASSIDY WESTERN

Rates • • + for western houses

Paramount
68 Minutes
Directed by Lesley Selander

Season after season, Harry Sherman's "Hopalong Cassidy" productions maintain a high standard for outdoor action films. In RENEGADE TRAIL, "Hoppy" and his two pals, "Windy" and "Lucky" again become involved in a rousing adventure in which the bad men are finally vanquished and the trio rides off with the satisfaction of having accomplished a good deed. "Hoppy" or "Lucky," handsome cowboys both, usually become temporarily entangled with an attractive female butt, in this, as in previous films, they manage to evade the marriage knot. As a change from the standard westerns in which the hero divides his time between riding, lighting and crowing, the singing in the film is done by a male chorus known as "The King's Men."

Western fans will find thrills aplenty in this story of "Hoppy's" visit to a small Arizona town where his pal, "Windy," has been elected marshal. He starts off on the wrong foot by accidentally annoying an attractive ranch owner, Mrs. Joyce, whose son, Joey, has heard tales which make him regard "Hopalong Cassidy" as an idol. Mrs. Joyce, who has told Joey that his father died a hero, is distressed when her husband breaks jail and seeks her protection from the law. She passes him off as her brother, but "Hoppy" becomes suspicious when the convict's pals start to attack Mrs. Joyce's herd. He calls in his faithful aides, "Windy" and "Lucky," and, with the Joyce cowhands, they fight it out with the rustlers. The husband is killed and the boy never learns that his father had been in jail.

Boyd is a fine upstanding westerner and George Hayes supplies the laughs as the grizzled veteran. "Windy," Charlotte Winters is a good type for the brave ranch woman and Russell Hopton is accomplished in the art of villainy.
COAST GUARD . . . Columbia, ever the studio to dramatize and glorify men of adventure, now delves into the exploits of the U. S. Coast Guard and comes up with a rip-snortin' action film. The Coast Guardians are never balked by danger, face the elements in their most savage fury and usually perform their duties heroically. Against a background of such action, COAST GUARD tells a tale of Randolph Scott, a reckless, carefree aviator in the service, his buddy, Ralph Bellamy, officer on a cutter, and the gal they both love, Frances Dee. The cast includes Walter Connolly and Warren Hymer.

OUR LEADING CITIZEN . . . Bob Burns is still the typical homespun small town character he has portrayed so faithfully in his past few Paramount starring vehicles. But this time his humor is lightened by an excursion into the present-day problems raised by the struggle of labor and capital to find some balance in their relationship. As the leading citizen in an expanding mid-western city, Burns is called upon to find the answer to a deadlock between the clashing interests. As might be expected, he chooses neither the Right nor the Left, but the good, old-fashioned American "middle-of-the-road". The supporting cast includes Charles Bickford, Susan Hayward, Joseph Allen, Elizabeth Patterson, Gene Lockhart and Paul Guilfoyle.
What the Newspaper Critics Say

STANLEY AND LIVINGSTONE

(20th Century-Fox)

"... An outstanding feat of journalism and exploration is skilfully and sensibly dramatized... Ending, which might easily have been anticlimactic, rises to a powerful crescendo... More documentary than conventionally dramatic in treatment, but that gives it a peculiar and entertaining appeal."  
— Howard Barnes, N. Y. HERALD TRIBUNE

"... Good plus. Too much cannot be said in praise of the straight-forward, honest performance of Spencer Tracy as Stanley, nor could anyone have portrayed the dedicated Dr. David Livingstone with more power than Sir Cedric Hardwicke..."  
— Archer Winsten, NEW YORK POST

ANDY HARDY GETS SPRING FEVER

(M-G-M)

"... Punch in the old set-up yet... Mr. Van Dyke has made the junior Hardy a bit more frugal of his mugging..."  
— Andrew R. Kelly, WASHINGTON TIMES-HERALD

"... Does more than hold up the series. Freekled, explosive, mugging Mickey has a field day again... Recommended for the entire family..."  
— Glenn C. Pullen, CLEVELAND PLAIN DEALER

"... Surge of new spirit, or revived acting and re-inspired script, now pays this in the favorite family films again..."  
— Rob Reel, CHICAGO AMERICAN

"... Old friends are back, as real, as familiar, as thoroughly attractive as they've always been... Awards many laughs... Keeps up the Hardy standard of fresh, wholesome and satisfying screen entertainment..."  
— Elsie Finn, PHILADELPHIA RECORD

THEY SHALL HAVE MUSIC

(United Artists)

"... A glimpse of Jascha Heifetz's graceful fingers upon the strings, of the majestic sweep of his bowing arm and brilliant angle-shots of the fingers as they pluck the cello— an area of true music beauty which is close to unique in this medium... Sort of story which is known as a 'true jerker'..."  
— B. C. NEW YORK TIMES

"... Makes the power and magic of music felt... No technical flaws, the recording is excellent... Sheer beauty of music is in the fine... Credit to everyone concerned..."  
— L. B., N. Y. WORLD TELEGRAPH

"... Triumphant answer to the current Hollywood theory that it is impossible to make a good picture about a great musical celebrity..."  
— TIME Magazine

IN NAME ONLY

(RKO-Radio)

"... Will bring tears to the eyes of many... Could have used more humor without destroying its effect... Carole Lombard, Cary Grant, Kay Francis and John Cromwell, the director, have made it a first-rate emotional film... Tension is too strong..."  
— R. W. D., N. Y. HERALD TRIBUNE

"... Effective social drama... From first to last it is realistic, beautifully executed, and fascinating... Refreshing summer film; light in tone and absorbing in its character studies..."  
— Sidney R. Whipple, N. Y. WORLD TELEGRAPH

"... Good... Extremely decorative and attractively cast and which maintains a certain sense of humor in spite of its problems..."  
— Irene Thier, NEW YORK POST

BEAU GESTE

(Paramount)

"... Unfortunate for Beau Geste the Second that Beau Geste the First was so distinguished... Stirring piece of cinema... Still a gripping one..."  
— B. C., N. Y. NEW YORK TIMES

"... Spectacular and exciting show, but does not compare with the 1926 silent version... What was once a memorable motion picture is little more than a conventional desert melodrama in this new treatment..."  
— Howard Barnes, N. Y. HERALD TRIBUNE

"... Superior as a talkie... Magnificence of sound and fury... Supremely dramatic... Has strength and fire and it moves rapidly... Photography is excellent... Provides an experience not to be missed..."  
— Sidney R. Whipple, N. Y. WORLD TELEGRAPH

"... Good... Still sure-fire as far as adventure is concerned... If the picture has a star, it is Brian Donlevy... Neatly turned for suspense and action and sentiment, nevertheless, terrorizing perilously between luridness and incredibility..."  
— Archer Winsten, NEW YORK POST

FOUR FEATHERS

(United Artists)

"... Eye-filling entertainment... Sheer opulence and tenderness for flag waving make it rather cumbersome... Without the finest sort of acting in several of the principal roles, FOUR FEATHERS would be more sprawling pageant than screen drama..."  
— Howard Barnes, N. Y. HERALD TRIBUNE

"... Fascinating and spectacular screen entertainment... Sort of stuff which grand entertainments are made— a fast, furious, thrilling series of breath-taking adventure..."  
— William Boehnel, N. Y. WORLD TELEGRAPH

"... Excellent... Solid, rather than flashy thriller... Panoramic battle scenes as fine as any the movies have made..."  
— Archer Winsten, NEW YORK POST

FRONTIER MARSHAL

(20th Century-Fox)

"... Not nearly as florid as most of its companion pieces in the current cycle of super-Westerns, but that is one of its distinctions... Lusty action picture which is almost continually entertaining... May not be a hit at the box office, but it is a Western worth seeing..."  
— Howard Barnes, N. Y. HERALD TRIBUNE

"... Remarkably consistent picture... Dead-eye diet shooting supplies more than enough excitement to keep you awake... Rang-Ring thriller which will certainly take your mind off Danghai, Japan and Mr. Garner..."  
— Archer Winsten, NEW YORK POST

"... Twentieth Century-Fox has done a real job in recreating the town and its atmosphere, and making a first class Western in the bargain. An excellent cast, and good direction have helped... Flavor-some outdoor drama..."  
— A. B. PHILADELPHIA RECORD

WINTER CARNIVAL

(United Artists)

"... Snow sports, pretty girls and what passes for a plot are jumbled together... A random show and a tedious one... Singularly lacking in excitement... More pretentious than entertaining..."  
— Howard Barnes, N. Y. HERALD TRIBUNE

"... Rather confused story... Some exceptionally fascinating snow scenes..."  
— Sidney R. Whipple, N. Y. WORLD TELEGRAPH

"... Good... Effective and diverting compromise between college as it is during its most social phase and movies as they are tailored to satisfy popular taste..."  
— Archer Winsten, NEW YORK POST
Exhibitors Who Want the Real Lowdown on Film Business

Read FIlM BULLETIN

SAVE TIME
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Economically Sensible for All Your Deliveries to Be Made by

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Member National Film Carriers Ass'n

The local Allied unit conducted its first Product Survey at a private meeting held last week at organization headquarters in the Flint Bldg. Approximately 50 members attended. They represented 108 theaters reporting on their product buys for the 1929-30 season. These enlightening facts resulted: 20th Century-Fox sold the most contracts so far; Metro running a close second; Warner Bros. third; Paramount has sold the fewest deals. Metro is the only company that has not sold any all-flat deals; the report shows only one contract without any percentage pictures from Warners, United Artists has accepted the largest number of all-flat contracts; and Warners is working on that basis. The number of contracts sold by Monogram and Republic is surprisingly high compared to the majors. The survey shows that the majority of contracts carry the same terms as last year's Metro and Warners are tied in the number of deals for less than was paid the year before. Fox has the highest number for more than was paid the year before. All in all, the Allied men who attended the meeting were pleased with the success of their film layouts from then before this data was computed for them.

A deal this paper reported about one year ago (and was scolded for "talking them out of hat") was finally consummated last week when Joseph Forte announced the leasing of his Baltimore and Shepherd Theatres to William Greenfield for ten years. Percy Bloch, former Para district mg.m., left for Texas this week. Expect to make his home in San Antonio. James R. Clark, East Service and Jack Beren- nin were in Atlantic City to lay plans for the Variety Club's participation in the "Miss-America" contest. George Rush and Hal Cohen will spend close to $20,000 to remodel the Grant, 49th & Girard; G. Fred Wachter, father of Columbus's Lester, is now managing Bachtell's Fern Rock. The Showmen's Club Chaunake has been postponed indefinitely. Isaac Greenberg, Tenf. E3 manager, has recovered from pneumonia and is recuperating in the country. Filman of the Ashburne Country Club are planning a golf tournament for this fall. Isaac Young is handling the arrangements. Mrs. Beatrice Miller is the third member of the Penna. State Board of Censors named by Gov. John E. Rankin to look over the New Ideal last Tues. The house will be reopened Labor Day. George Fishman, Repub- lic's local man, has been busy for the past two weeks. Beatrice Miller has asked for three days' leave for her husband, whose story will appear in the Sept. Ist issue of Variety. Fishman seeing that this season is brought to the attention of every theatreman in the country. Theorthand UMPTO was revived last Tues., and held a luncheon-meeting of the Board of Managers, during which a committee reported that all films are asking higher rentals for next season. President A. E. Pierce informed the group on the details of the conference with the U. S. Department of Commerce, which he attended with UMPTO head Ed Kendrik. Concerning the film situation, UMPTO's position is, the press merely states that "constructive steps have and will be made to meet this and other issues and notices will be sent to exhibitor-managers to keep them posted. Such plans as have been proposed cannot be made public at this time, however effective are the efforts of a few prominent exhibitors to bring about a solution. They are "Laughing At Life", with Victor McLaglen, and "The Last Jungle", in which Mickey Rooney and Cecilia Parker, the "Hardy" children, appear.

Idolph Readler, secretary of the Independent Exhibitors, Inc., died Friday, August 7. He had returned from a trip to New York, where he was swimming off Cape Cod several days before, leaving for New York on business. He had sold his first money in sidewalk and later in studio photography. Formerly operating a theatre in Wallingford, he owned the Community in Wallingford at the time of his death. Les Readler, his only son who has been managing the house and booking it for over a year, takes over. A funeral service was held Sunday at the Congregational Church in Wallingford. There will be no meeting of the Independent Exhibitors this week in August. Arthur K. Howard, Howard, who spent weekends at Plymouth, the remainder of the month, has been in New York on business. M. J. Howard, son of the late Howard, heads a small independent circuit affiliated with Allied, is back from an automobile trip to the Pacific. Bookers and spotters were the guests Sunday, August 6, at the home of Lou Gordon of the Gordon and Lockwood indies chain. Samuel Selovsky, former Western Massachusetts and Rhode Island salesman for Allied member Herman Rich of Republic, is a dinner and a job richer. The job is as New Haven manager for the indies. The dinner was the testimonial given him at the Casino on Monday, August 7, by fellow members of the Boston Motion Picture Salesmen Club. A match set of golf clubs went with the feed. An activity feature in New York abroad the Normandy, was met by Steve Brody and Joe Weisman of the local Monogram office. Harry Snyder, manager in this territory for Allied, arrived this week when his yacht's header for New York and dry dock. Snyder has an Independent Exhibitors running and other cruises scheduled for the week of August 6. They'll be dated from two to three weeks in arrears, he believes. The new looker at National Screen Service is Flo MacLaren. Four United Artists misses escaped defeat by the M. & P. (Paramount) Theatres in Gloucester, informed Morton Bullin and Son Panisiuk that a high school inspection trip he recently promoted for the North Shore Theatre was "more effective than talks before woman's clubs and other organizations where the subject of booking might be raised." The combined unit tries suits of Charles Morse, Louis Rathgeb, John Wahl, at trial before a Master in Boston since last year— are off until September.
THE OLD MAID. This is the film version of Zoe Akins Pulitzer Prize play of several seasons ago. Les freeway War-ners have lavished a replete cast on the production. Bette Davis is the girl who gave her body and soul to the man she loved, then lived to be an unhappy “old maid” in the eyes of her nameless child. Miriam Hopkins is the girl who married for name and fortune, but never knew real happiness, because the man she really loved gave the child she wanted to another woman. Supporting these two stellar actress are George Brent, Donald Crisp, Jane Bryan, Louise Fazenda, James Stephenson, Jerome Cowan, William Lundigan, Cecilia Lottus. The dramatic story is laid in Civil War days.

See review in this issue.

I STOLE A MILLION. The alert new Universal organization lost no time in grabbing tough guy George Raft when he fell out for the tenth and last (probably) time with Paramount. And, wisely, they gave him the type of role Raft fans seem to like best. His life of crime in I STOLE A MILLION starts rather innocently, but soon he is ensnared in a series of escapades with the law that make him the object of a nation-wide manhunt. He meets Claire Trevor, determines to turn over a new leaf because he loves her, but his earlier crimes haunt him. Married, they have brief happiness, but the relentless law locates Raft and he returns to crime. Finally, persuaded by his wife to surrender, he agrees, then decides that death by cops’ bullets is his only way out. Dick Foran, Henry Armetta, Victor Jory support.
You get more for your money when you use NATIONAL SCREEN TRAILERS.


But you pay less per person reached. Less per ticket sold. And there's no guessing as to how many SEE and HEAR your sales message.

- You KNOW—because they are in your theatre, watching your screen. A 100% customer-audience at every performance—with the BEST SELLER in the business...
THE CODE IS DEAD -- WHAT NOW?

In the light of Thurman Arnold's devastating denunciation of the proposed Code of Trade Practices, we now wonder why any of the legal strategists of the majors deluded themselves with the belief that the Department of Justice could possibly place its seal of approval on that document. The incompatibility of the Code with the Government's anti-trust suit against the distributors is made so patent by Arnold that any suggestion of a reversal of his opinion is ridiculous. The United States Government would be diametrically opposed to itself if it were to bless the Code on one hand and prosecute the suit on the other.

The Code is undeniably dead. Each of Mr. Arnold's words was another nail driven into the coffin of this newborn child, who was originally conceived, perhaps, in good intentions, but whose parents must be charged with hastening their offspring's demise by distorting its features almost beyond recognition.

So, despite the rantings of a publicity hound like Harry Brandt, who urges the distributors to "go ahead with the code" in defiance of the Government's warning, the industry finds itself at this point: the Code, as a "code", is dead. Where do we go from here? That is the question the sensible men in the industry will endeavor to answer.

What was the purpose of the proposed code? As we understood it, the idea was to grant exhibitors relief from certain practices about which they have complained for many years. This, we believe, was affirmed and reaffirmed on numerous occasions by representatives of the major film companies. Posing our next question on that premise, then--what is to prevent the individual distributors from voluntarily making those concessions without a formal code?

Boiled down to simple, understandable language, the various points in the document expressed very laudable intentions. Exhibitors were to be allowed expanded cancellation privileges; score charges were to be eliminated; shorts, newsreels and trailers were not to be forced on feature buyers not desiring them; threats to build opposition theatres as a selling "stimulant" were to be banned; the right of every exhibitor to play some run was to be established. These and other basic adjustments of trade practices were the original points on which the idea of a code was projected. When these principles were announced in their bare purpose there was much enthusiasm among exhibitors. Only after the film lawyers went to work on them did the hopes of the theatre- men wane and virtually die.

What they had been promised so clearly came out of the legal mill so distorted, so involved, so restricted by ifs, and buts, that the average exhibitor began to believe that the whole plan was just plain bunk.

Now, was it? If not, we repeat the question: WHAT IS TO PREVENT THE INDIVIDUAL DISTRIBUTORS FROM VOLUNTARILY MAKING THOSE CONCESSIONS.

As this is being written we see that Warner Bros. have taken the lead in instituting certain revisions in its terms, granting buyers of their product some of the concessions in the original code. We have had no opportunity to study these concessions, but there appear to be no strings attached to them.

The Government need not be asked to approve this plan. There is no authority that could or would want to prevent Warners from giving its customers a square deal. The company has furnished a partial answer to our question even before we had a chance to put it publicly.

This is a test of the sincerity of every one of the major distributors. Are you going to bemoan the loss of your precious code, gentlemen, or are you going to give the exhibitors what you promised them and WHAT THEY ARE ENTITLED TO EXPECT FROM YOU? You will gain stature in the eyes of the industry, of the public and of the Government if you do the right thing.

MO WAX

READ
THE
WASHINGTON
SCENE
for
ARNOLD'S
STATEMENT
ON CODE
Page 17
August 16, 1939

TO ALL BRANCHES:

Note following letter to all of our customers.

"We had expected to release during August 1939 a DEANNA DURBIN picture in the course of production, under the title of FIRST LOVE.

We now find that due to unforeseen circumstances it will be impossible for us to have this picture available for release during the current releasing season.

In view of the support and cooperation extended to us during the past year by our customers, we will deliver this DURBIN picture under our 1938-39 contract, even though under our contract we are not obligated to do so."

Please be governed accordingly.

Sincerely,

W. A. Scully

GENERAL SALES MANAGER
FAIR UNIVERSAL

On more than one occasion we have taken a major distributor to task for withholding for the following season pictures promised on a current program. The famed "strike" against Paramount of two years ago was an impressive example of how unjust this "hold-back" policy is regarded by exhibitors. In that case Paramount had actually completed several productions which had been advertised for release that season, but, in an effort to bolster its following season's program, withheld their release. The drubbing it received for that unethical bit of connivance is industry history.

Now we point across this sheet to the opposite page, where you see an inter-office communication sent by Universal's general sales manager to all branches of that company. The facts are explained simply enough therein.

"Shooting on "First Love" started on July 5th and it is still in work, according to our own Production Record. It could hardly be possible for the studio to have this picture ready for release before the termination of the vast majority of the 1938-39 contracts, which expire one year after the exhibition of the first picture played.

A Deanna Durbin picture is a valuable property and Universal could hardly have been blamed had it adopted the accepted attitude of other major distributors that no exhibitor has a legal right to any picture not released within the term of the contract; therefore they would be justified in holding it over for 39-40. After all, other companies have deliberately withheld release of completed pictures until the expiration of their contracts!

In particular view of these facts, the action of the New Universal is all the more commendable. Here is an organization which, apparently, is not content to take for itself every "edge" in dealings with its customers, but so earnestly desires their goodwill as to lean backwards a bit to assure them a square deal. We are confident that Universal will find such policies pay high dividends. Other majors might well pay heed.

MISLEADING ADVERTISING

To the advertising departments of the film companies we pass on a sensible suggestion from the following letter signed "Faithful Reader":

"I am a subsequent-run exhibitor in a fairly large city. All through the many years that I have been in this business I have been hearing patrons of my theatre remark that 'the pictures are CUT before they come to the neighborhood theatres'. This opinion seems to be held by countless movie fans and I don't doubt that hundreds of other small exhibitors have heard it said.

"I was never quite sure what the source of this impression was. It might be due, I thought, to the fact that there is a jump in a scene or in dialogue occasionally, or because a film patch sometimes breaks and ten or fifteen feet is lost in re-threading the machine, but these reasons did not seem logical enough.

"Now I believe I have the right answer. I have checked with several other exhibitors, who agree that this is the soundest reason. The smaller theatres use such lithograph material as 11x14 photos and 22x28's, which most first-run houses do not use. Very, very often this material displays scenes which have been eliminated from the picture in the cutting room. Leaving the theatre after having seen a picture, many people (especially children) stop in front of the theatre and examine the photos. Finding scenes there which they did not see in the film, they naturally come to the conclusion that parts of the picture were cut out by the exhibitor.

"This sort of thing is detrimental to the subsequent-run theatres. It seems to me that the advertising men in the various film companies can select stills which are definitely in the picture. Knowing your paper's reputation for fighting for the exhibitor's rights, I am sending this thought to you in the hope that you will pass it along to the film executives with your recommendation."

Having been ear-witness on many occasions to the very comment by patrons quoted by "Faithful Reader", we earnestly urge the heads of the film advertising departments to heed his valuable suggestion. It is untrue, and there is no reason why the public should believe, that only in the first run theatres can they see the complete film. Neighborhood theatremen throughout the country will be grateful for the removal of this deterrent to the goodwill of their patrons.

THAT MAN AGAIN!

Of all the faces reddened by trust-buster Arnold's statement on the code, probably reddest was Harry Brandt's.

The vociferous New York circuit operator and self-appointed "saviour" of the independent exhibitors, had been showering his blessings on the code in an endless stream of statements to the trade press and had travelled to Washington to sell it to the Department of Commerce. The untiring Mr. Brandt had become, in a pitch, the major distributors' "Ambassador for Acceptance of the Code".

So mad was he that Mr. Arnold tossed it out with brutal logic that Brandt lost his head sufficiently to suggest that the majors ignore the voice of the United States Government and above the code down the exhibitors' throats anyhow.

And, to further heighten his blood pressure, was the appalling realization that Allied Myers had judged correctly where poor Mr. Brandt had missed by such a wide mile!
THE MERCHAN
FOR WARNER BROS.

1. We announced on March 14, 1939 that we would release 48 feature pictures, 104 short subjects and 48 trailers. We also stated that "Quality is not a Passing Fashion". Our production performance since this date and the pictures finished and available for release justify that statement and announcement.

2. An exhibitor who licenses all feature motion pictures offered shall have the right, if he be not in default, to eliminate proportionately among the several price brackets, 20% of the total number of features licensed, if the average of the license fees for all features shall not exceed $100., and 10% if such average is in excess of $100.

3. We confirm our policy of long standing of allowing an exhibitor to eliminate any feature which may be locally offensive on moral, religious or racial grounds.

4. We expect all top bracket pictures to be played on preferred playing time.

5. We will license a run designated by us of our features in any situation to any exhibitor of good reputation as a theatre operator and customer, whose theatre is in good condition and who operates under a policy which will not substantially reduce our revenue from any other run, provided such exhibitor and we can agree upon the number of features to be licensed, and other terms and conditions.

6. We confirm our policy of long standing and our intent to continue to license our pictures to our regular customers who prove to be satisfactory.

7. No exhibitor will be required to license short subjects, trailers or re-issues as a condition of licensing features.

8. No recording charge will be made in connection with the licensing of any of our feature pictures.
**DISING POLICY**

**1939-40 SEASON**

9. To assist in the booking problems of our customers, and for the mutual benefit of our customers and ourselves, it is our intention to hold a number of test exhibitions of pictures in order fairly to establish their proper price bracket allocation, and we will allocate features to particular price brackets not later than 14 days after the national release date thereof, to first run exhibitors in those cities which we may use as “Test Cities” and to all others, on giving notice of the availability of each feature.

10. We have never at any time coerced or intimidated any exhibitor to license our pictures by threatening to build or otherwise acquire a competing theatre, and we will never do so. It is our belief that the quality of our pictures and the high standard of our production create a demand for our pictures.

11. For over five years it has been our policy to arbitrate with any customer desiring so to do, all claims and controversies which may arise under our license agreements, and our form of license agreement contained an optional arbitration provision. We will continue to give to each of our customers the option to arbitrate all such claims and controversies.

12. Clearance is an absolute necessity in the conduct of our business and we therefore intend to continue our policy to negotiate with each of our customers for clearance reasonable as to time and area.

This policy will apply for the motion picture season 1939-40 and to all license agreements covering the 1939-40 products made after Jan. 1, 1939.

President, VITAGRAPH, INC.

Distributor of Warner Bros. and First National Feature Pictures and Vitaphone Short Subjects
'THE WIZARD OF OZ' DELIGHTFUL FANTASY

Rates • • • generally; more in class spots; less in action houses

 MGM
 92 Minutes
 Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr, Jack Haley, Billie Burke, Margaret Hamilton, Chakely Grapewin, Pat Walshe, Clara Blandick, Toto, Directed by Victor Fleming

Backed by a terrifically high-powered exploitation campaign, THE WIZARD OF OZ should find a ready-made audience practically everywhere, including those locations where MURPHY's famous tale has not been too widely read. The story of the little Kansas girl who finds herself in the incredible land of Oz has become a delightful and unusual screen fantasy, glittering with Technicolor, bowing with song, sparkling with good nature and only a bit tiresome in the early sequences, the story may start on her trip to the Wizard, meeting the Scarecrow, the Tin Woodman and the Cowardly Lion, it is engaging and amusing. As a gauge of its boxoffice potentialities, it can be compared to "Snow White." Class houses will get the best returns. Parents will bring their children. It will fail to attract the young adults and action fans.

A cyclone in Kansas is the device by which Judy Garland is whisked to the land of Oz, where she finds to discover herself a heroine because her house fell on the wicked witch who was persecuting the tiny people of Munchniklund. To learn how to return to Kansas, Judy sets off to seek the famed Wizard of Oz who lives in Emerald City. On the route she meets Ray Bolger (the Scarecrow), Jack Haley (the Tin woodman) and Bert Lahr (the Cowardly Lion). They accompany her to the Wizard's palace, Lahr to get some courage, Haley to win a heart and Bolger to screen a brain. Their journey is carefully watched by Margaret Hamilton, a wicked witch, who wants Judy's mysterious ruby slippers. The Great Wizard (Frank Morgan) tells the frightened quartette that they must bring him the Witch's broom before their requests can be granted. This accomplishment in a hair raising sequence wherein the witch is melted away by a pool of water. They return to claim their reward. Although the Wizard is disrobed to be a harmless tumbler, each gets his desire and Judy, having learned home is the best place, after all, takes off for Kansas.

Judy Garland, as Dorothy; Ray Bolger, as the Scarecrow; Bert Lahr, as the Cowardly Lion; Margaret Hamilton, as the Wicked Witch; and Frank Morgan, as the hambargar "Wizard", share honors. Jack Haley, as the Tin Woodman, and Billie Burke, as the Good Witch, have less opportunity to display their talents, but handle their roles most competently. Their make-up is a treat to behold.

The sets and color in Oz are eye-filling, creating the fantastic illusion to perfection. Victor Fleming directed cleverly. Aside from the slow beginning, he accomplished a difficult job splendidly.

BARTON

'WHEN TOMORROW COMES' GOOD WOMEN'S DRAMA

Rates • • • generally

Universal

90 Minutes
Irene Dunne, Charles Boyer, Barbara O'Neill, Osa Massen, Nyla Westman, Nyla Walker, Fritz Feld, Gertrude Morgan, Henry C. Bradley, Milton Parsons, Directed by John M. Stahl

This is typical Stahl. It neither strives for, nor achieves any artistic heights, yet it emerges as a strong, moving, elemental love story. Its chief asset is sentiment—and the ladies will love it. Beautifully played by Charles Boyer and Irene Dunne, the lovers of "Love Affair", this Universal offering has the simple, unvarnished elements that spell boxoffice. It should bring good grosses generally and very good returns in the city nabobhods.

Miss Dunne, a waitress in one of a large chain of restaurants, meets Boyer just as she and her co-workers are about to go on strike. He attends their rally, invites her to sail the next day. She discovers that he is a noted pianist. On their way back to New York, a violent storm breaks. They take shelter and spend the night in a church. They fall in love, Dunne meets Boyer's wife, Barbara O'Neill, a pathetic mental case. O'Neill calls on her next day knowing Dunne and her husband are in love. She points out that her weakness makes Boyer the only happiness, Dunne promises to give her up. The lovers dine the night of his sailing to Paris. He asks her to go with him. Remembering her promise to his wife, she refuses. Through her tears, she sees him depart.

Dunne and Boyer are again the sincere, sympathetic lovers of "Love Affair." Their reunion is a splendid stroke of showmanship. Barbara O'Neill's single big scene is magnificently underplayed, giving it a poignant note. Supporting cast is generally good, particularly Nyla Westman, Fritz Feld and Milton Parsons.

Stahl is a past master at this type of drama. He makes his characters touchingly sympathetic.

AD TIPS: Sell Dunne and Boyer. Feature Stahl as the director of "Back Street".

HANNA (Hollywood)

'I STOLE A MILLION' FAIR MELODRAMATIC PROGRAMMER

Rates • • + name value and in action spots

Universal

75 Minutes
George Raft, Claire Trevor, Dick Foran, Henry Travers, Victor Jory, Irving Bacon, Joe Sawyer, Robert Elliott, Mary Forbes, George Chandler, Stanley Ridges, Wallace Clark, Claire Trevor, Robert Creighton, Jason Roberts, Directed by Frank Fairey

George Raft finds the cards stacked against him in this routine melodrama and, as a result, he takes a beating from the story in addition to being punished for law-breaking. As a case-history of an unfortunate taxi driver who does an unwise crime, the BURRESS will interest the action fans. As general entertainment, the film is decidedly on the depressing side. The Raft-Trevor names give it good marquee value for the action houses and nabobhods.

Raft is introduced as a hard-working taxi man who antagonizes his less-aggressive rivals. His first encounter with the police follows his attempt to regain his own savings from a crooked cab firm and, with headlines on his wrist, he is forced to drive a lunk robber's car. Again eluding the law, he drifts to another city where a meeting with a friendly girl inspires him to settle down with her and try the honest path. The law finally catches up with him, however, and after a succession of crimes culminating in an $1,000,000 bond robbery, his wife persuades him to give himself up for the sake of their newly-born baby.

(Start Reviews on Page 18)
THANK YOU, Mr. Exhibitor...

Thank you for creating the
"EXHIBITORS' SPONSORED TESTIMONIAL
to NEW UNIVERSAL!"

For the first time in the history of the motion picture industry, exhibitors have chosen to honor a producing and distributing company with the sponsorship of a booking drive!

— We are proud and happy to have earned such faith!

Thank you, Mr. Spyros Skouras, for undertaking the National Chairmanship for the Drive.

Thank you, Mr. Morton Singer, for volunteering as Chairman of the Mid-West Section!

Thank you, Mr. N. L. Nathanson, for taking over the duties of Canadian Chairman!

We know that words alone can never fully express our appreciation, but you are all showmen and understand the language of BIG PICTURES.

Here is a Partial List of the Hundreds of Exhibitors Participating in This Tribute!

Max and Joe Levenson; C. H. Buckley; Larry Herman and R. E. Snider; E. M. Fay; Harry Seitz; E. D. Heins; Fred Green; Nate Yamin; Robert Levine; Martin R. Toohey; Eddie Ansir and Harold Stoneman; John H. Harris; Morton G. Thalkimer and Sam Bendheim, Jr.; Joseph S. Pizzetto; John Nolan; L. J. Longlois; Bill Jenkins; R. E. Moon; Leo L. Ward; Alex Gounares; Albert Magnuson; R. G. Pellet; C. C. Perry; H. J. Longacre; Carl W. Buermele; Ted Gamble; Jules J. Rubens; William Brandt; T. C. Baker; Morgan A. Walsh; Irving Carlin; E. C. Rhoden; John Hamrick; Ned

Edris; William Rosenthal; Ralph D. Goldberg; E. C. Beatty; Tom Gorman; B. F. Shearer; Ed Markell; J. L. Schonberger; Jack Rose;

The "EXHIBITORS' SPONSORED TESTIMONIAL TO NEW UNIVERSAL"

For August • September and October
SHE LIVED ON THE BACK STREET of LOVE

(Here's a Selling Line That IS EXCITING Every Woman in the Country!)

Universal Gives You the Greatest Box-office Team of the Year – Directed by JOHN M. STAHL who Directed "Magnificent Obsession" and "Only Yesterday"

Irene DUNNE Charles BOYER in

WHEN TOMORROW COMES

with BARBARA O'NEIL ONSLOW STEVENS NYDIA WESTMAN FRITZ FELD

A JOHN M. STAHL production

Screenplay by Dwight Taylor Based on a story by James M. Cain

Produced and Directed by John M. Stahl

NOW AVAILABLE – and cracking house records all over the country!
THE UNIVERSAL STAR-FINDERS
DO IT AGAIN! An Amazing New Personality Presented to Your Box-Office...
Insured by a Splendid Human Production...Crowded with Favorite Screen Names backed by one of the biggest promotional campaigns ever put behind a new star!

A JOE PASTERNAK PRODUCTION

Robert CUMMINGS
Nan GREY
and
Gloria JEAN

in The UNDER-PUP
(There's One in Every Family)

READY FOR YOU SEPT. 1st

with Beulah Bondi • Virginia Weidler • Margaret Lindsay
C. Aubrey Smith • Billy Gilbert • Ann Gillis
Raymond Walburn • Paul Cavanagh • Samuel S. Hinds

Original story by I. A. R. Wylie • Screenplay by Grover Jones
Directed by Richard Wallace
EXHIBITORS’ SPONSORED TESTIMONIAL PICTURES DELIVERED BY UNIVERSAL IN AUGUST, SEPTEMBER AND OCTOBER

DRAMA FROM THE ROOT OF LIFE . . .
YOUTH TURNING TO THE SWIFT CALL OF ADVENTURE
AND THE HEART-CALL OF LOYALTY!

TWO BRIGHT BOYS

Starring

Jackie Cooper • Freddie Bartholomew

with

ALAN DINEHART • MELVILLE COOPER
DOROTHY PETERSON • J. M. KERRIGAN

FOR RELEASE SEP. 8TH

Directed by Joseph Santley • Associate Producer, Burt Kelly
EXHIBITORS' SPONSORED TESTIMONIAL PICTURES DELIVERED BY UNIVERSAL IN AUGUST, SEPTEMBER AND OCTOBER

Love and the Glamour of Paris — Transforming a Vengeful Flame to Hatred and Death in a Tropic Penal Hell!

Basil Rathbone and McLaughlen

FOR RELEASE SEPT. 22ND

Rio

with Sigrid Gurie
Robert Cummings
Leo Carrillo

Directed by John Brahm
EXHIBITORS' SPONSORED TESTIMONIAL PICTURES DELIVERED BY UNIVERSAL IN AUGUST, SEPTEMBER AND OCTOBER.

Deanna DURBIN

ALL AMERICA is Waiting For This Moment!
Deanna falls in love—her glorious voice finds new inspiration in romance! ... Millions of fans eagerly await Deanna

FIRST LOVE

with Helen Parrish, Robert Stack, Eugene Pallette, Lewis Howard, Leatrice Joy, Marcia May Jones, Charles Coleman and other favorites

Produced by JOE PASTERNAK
Directed by HENRY KOSTER

FOR RELEASE SEPT. 29TH
EXHIBITORS’ SPONSORED TESTIMONIAL PICTURES DELIVERED BY UNIVERSAL IN AUGUST, SEPTEMBER AND OCTOBER

TOWER of LONDON

From Grim Pages Long Hidden by Time
... Storms the Gripping Drama of the Most Gruesome — Most Fascinating — Character in History!

Starring
Basil RATHBONE

with BORIS KARLOFF, IAN HUNTER, NAN GREY, BARBARA O’NEIL, JOHN SUTTON, VINCENT PRICE

a ROWLAND V. LEE production

Produced and Directed by Rowland V. Lee

FOR RELEASE OCT. 6TH
The FIRST of the FAMOUS PRODUCTIONS from HARRY EDINGTON for UNIVERSAL!

BACKED by tremendous star power, an important new producer brings you a picture aimed straight at your box-office... The cast—crowded with talent and popular appeal... The story—a dynamic, swiftly-paced romance set in the strangest, most dangerous country on earth!

DOUGLAS FAIRBANKS Jr. and JOAN BENNETT in GREEN HELL

with JOHN HOWARD ALAN HALE GEORGE BANCROFT GEORGE SANDERS · VINCENT PRICE

A JAMES WHALE production

FOR RELEASE OCT. 20TH
EXHIBITORS’ SPONSORED TESTIMONIAL PICTURES DELIVERED BY UNIVERSAL IN AUGUST, SEPTEMBER AND OCTOBER

SHOWMANSHIP—Two names that will ignite the hearts of romantic America!...

Another Pasternak Sensation!

Hesitant Jimmy, glamorous Marlene, make every moment a glowing one as they run the gauntlet of true love to happiness!

Marlene
James

DIETRICH and STEWART

in DESTRY RIDES AGAIN

with Charles Winninger • Mischa Auer • Brian Donlevy

a Joe Pasternak Production directed by George Marshall
To Round Out the BIG PICTURE Schedule Made Ready for You During August, September and October!

MUTINY on the BLACKHAWK
Richard ARLEN and Andy DEVINE
in the first of the series of the grandest action pictures Universal has ever produced
Backed by a swell cast with CONSTANCE MOORE, NOAH BEERY, GUINN "BIG BOY" WILLIAMS and others.
Produced by Ben Pivar • Directed by Christy Cabanne
Released Sept. 1

DESPERATE TRAILS
Rip-Roaring, Pulse-STOPping Adventure with the Greatest Out-Door Team of the Year
JOHNNY MACK BROWN
BOB BAKER and FUZZY KNIGHT
Produced and Directed by Albert Ray
Released Sept. 8

HAWAIIAN NIGHTS
Breathless Romance of Swing-Mad Youth Set to the Alluring Tempo of the Hula
with JOHNNY DOWNS MARY CARLISLE CONSTANCE MOORE MATTY MALNECK and his Orchestra
EDDIE QUILLAN THURSTON HALL SAMUEL S. HINDS ETIENNE GIRARDOH Max Golden, Associate Producer
Directed by Albert S. Rogell
Released Sept. 15

HERO FOR A DAY
Timely as the headlines on tomorrow's sports page! Action on the gridiron! Love on the sidelines!
A Laugh Touchdown
with ANITA LOUISE DICK FORAN BERTON CHURCHILL CHARLEY GRAPEWIN EMMA DUNN
Men Goldsmith, Associate Director • Directed by Harold Young
Released Oct. 12

TROPIC FURY
A thousand dollar bill—torn in half—starts the strangest, most exciting story ever lived or played with
Richard ARLEN Andy DEVINE BEVERLY ROBERTS, SAMUEL S. HINDS, LUPITA TOVAR
Produced by Ben Pivar • Directed by Christy Cabanne
Released Oct. 13

UNIVERSAL PICTURES
Approved by Exhibitors as "The Exhibitor Company!"
The majors were left hanging on the ropes, gasping for breath, last week when the Department of Justice literally and practically K.O.'d the Trade Practice Code, which was to have been the "instrument of peace" within the industry, at least as the distributors viewed it.

Administering what was perhaps the fatal blow to hopes of the majors in this regard, Thurman Arnold, Assistant Attorney General in charge of the Anti-Trust Division, sent a letter on August 17th to counsel for the major companies which left no doubt as to where the Government stood on the proposed Code. Assisting it left and right, vertically and horizontally, and in blistering language, Arnold saw no good in it and concluded it would probably only lead to additional suits if adopted.

Arnold's scorching missive took everyone by surprise. Some observers here even had predicted the Department would approve the proposed Code if a few minor changes were made, which was, of course, 100% wrong.

"The Code assumes that the present organization of the motion picture industry is legal and that divestiture of exhibition and distribution is unnecessary," Arnold wrote the attorneys. "It therefore completely ignores the position taken by the Government in the pending litigation against the major companies. It also ignores the repeated statements of the prosecution policy with respect to the moving picture industry made by the Department."

Ripping further into its structure, Arnold then declared, "the proposed code is, in effect, an elaborate set of trade practice provisions superimposed upon a combination of producers, distributors, and exhibitors which the Department contends is an illegal and unreasonable restraint of trade. While the Code appears to be voluntary, the practical effect of its adoption under existing conditions might be to compel independents to comply in order to survive.

"In addition to the illegality of the Code in failing to provide for divestiture of production and distribution from exhibition, various specific provisions of the Code are directly challenged by the Government in the pending litigation against the major companies.

"The Department therefore reaffirms the position which it has consistently taken since proceedings against the motion picture companies were commenced, to wit, that divestiture of distributors and producers from the exhibition branch of the industry must be obtained."

Arnold then proceeded to summarize what the Department considers the reasons for the suits against the industry as:

1. Independently owned theatres are being driven out of business by the onerosous and discriminatory conditions, not only on the rental of film, but with respect to other trade practices. At the present rate at which independently-owned theatres are being driven to financial failure, it will only be a question of a short time before there are no independents left in the field.

2. New competitors who attempt to enter the field or motion picture exhibition find it almost impossible to secure film for exhibition on any reasonable and non-discriminatory basis. The result is that there is practically no effective new competition.

3. Those independently owned theatres that have managed to date to survive are compelled, in order to get pictures, to operate under terms which leave them very little freedom in the selection of film and in the management of their own business.

4. Independent producers find it practically impossible to secure a satisfactory market for their film because of the domination by the major companies over the exhibition houses. These independent producers are up against an almost hopeless bargaining disadvantage in securing markets for their film in exhibition houses that are controlled by the major producers with whom the independent producers are trying to compete.

5. New capital investment in the motion picture business is discouraged because of the great difficulty of competing on a fair basis with the major companies, either in production or exhibition, so long as the major companies control the principal markets for film.

6. Theatre patrons in any given community are not given an opportunity to exercise choice as to the type of pictures they desire to see. Under present conditions it is impossible for community taste to find expression through a locally owned theatre free to bargain for the type of films its patrons wish. As matters now stand, each community is regimented into accepting the kind of picture which will make the most profits on a nationwide scale.

7. There is no opportunity for new forms of artistic expression which are not approved by those in control of the major companies, even though there exist communities which would support them.

It will be noted that these last two points follow closely the arguments advanced by proponents of the Neely Bill. The Department has reframed as yet from officially approving the Neely Bill and observers are wondering if this will not be the next step when Congress meets in January.

"These conditions in the opinion of the Department will not be remedied by the proposed Code," Arnold asserted in his letter. "It is based upon a structure of the industry which the Department expects to show is in clear and open violation of the Sherman Anti-Trust Law."

In his closing paragraph Arnold warns that "the adoption of the Code dated August 30, 1939, by the motion picture industry can only lead to continued and perhaps additional prosecutions."

**JUSTICE INITIATES SUIT IN SOUTH**

Piling almost to insignificance beside the Arnold letter was a new suit announced by the Department of Justice in Tennessee, Kentucky, Alabama and parts of Mississippi and Arkansas and, of course, all the major producers again.

In almost identical language to the Schine suit the Government "has put the finger" on the Crescent Chain operating in these states. They are charged with "combining unreasonably to restrain trade in the distribution of motion pictures."


As in the Schine suit, the Department asks that the chains properties be rearranged into several separate companies, the the alleged monopolistic practices be enjoined, that further acquisition of theaters be prohibited.
‘DUST BE MY DESTINY’ FAIR DRAMA FOR MASSES
Rates • • + generally; more for action houses

Hollywood Preview

Writers
- Minutes
Directed by Lewis Seiler

Although inferior to other WB social dramas, DUST BE MY DESTINY is sufficiently interesting and entertaining to satisfy less discriminating audiences. Chief fault lies in the story—a rambling affair which never quite accomplishes its purpose until the closing sequences. However, the good performances, the finale and several other punchy, forceful moments compensate for these defects. Garfield and Lane are a saleable boxoffice team and results on this should be above average in the lesser first runs, makes and action spots.

Garfield is freed from prison after serving a stretch. He immediately falls into trouble again, is sent to a County Work Farm, where he falls in love with Priscilla Lane, stepdaughter of Stanley Ridges, the cruel and tyrannical warden. When Ridges finds Priscilla and Garfield in an intimate position, a fight

between him and Garfield ensues. Ridges dies of a heart attack. The lovers run away. At the next stop they learn of Ridges’ death. Again they flee. Thus it continues until, after a series of adventures, Priscilla turns him in hoping and praying the court will believe the true story. In a tense courtroom scene, the picture comes to an end, with Garfield declared innocent of the alleged murder.

Priscilla Lane shows remarkable improvement in this picture. Her big emotional courtroom scene is something the most seasoned actress could view with pride. Garfield is effective in what has become a sort of stereotyped characterization. Alan Hale, Henry Armetta, Stanley Ridges, Moroni Olsen and Fereke Bors are outstanding among the supporting players.

Lewis Seiler’s direction rises above the material on several occasions.

AD TIPS: Sell Garfield and Lane as the “Destiny Sweethearts”—stars of “4 Daughters” and “Daughters Courageous.”

HANNA (Hollywood)

‘FIFTH AVENUE GIRL, BRIGHT, HUMAN COMEDY
Rates • • • — generally

Hollywood Preview

RKO Radio
90 Minutes
Directed by Gregory La Cava

As seen at the preview, this needs some cutting. With the druggy spots eliminated, FIFTH AVENUE GIRL would be a bright, breezy comedy with a human element that should have vast popular appeal. Story is clever, the dialogue amusing and the production topnotch. Coming as it does close on the heels of “Bachelorette Mother,” will carry in the majority of locations on the strength of Ginger Rogers’ name. Only action houses will find it below par.

Walter Connolly, disillusioned executive and millionaire, meets Ginger Rogers on his birthday—an event everyone has forgotten. He takes her to dinner and they have a wild evening at a night club. When she moves into his home, there is much consternation among the members of the family and household. Eventually it is disclosed that she is there at the request of Connolly, who hopes his interest in her will revive the affections of his wife and children. The screenplay cleverly accomplishes this with every thing ending happily—even for Ginger, who falls in love with Connolly’s son, Tim Holt.

Honeys go to Verree Teasdale. Connolly’s giddy wife, who neglects him while courting about with gigolos. Miss Teasdale has a variety of expressions and mannerisms that all add to the excellence of her characterization. The picture is funniest when she is on the screen. Ginger Rogers is not at her best in this. Her role is played in a dul lone monotonous that sustains only perfunctory interest. Walter Connolly is grand as the father with a weakness for beef stew. James Ellison and Kathryn Adams have a secondary romance as the family chauffeur and daughter respectively. Miss Adams is perfectly swell as a dim debauchee, but Ellison’s is a poorly written role. Franklin Pangborn battle in his expert comic fashion.

Gregory La Cava’s direction is good, though uneven in spots.

AD TIPS: Sell Rogers—the “Bachelor Mother.”

HANNA (Hollywood)

‘BAD LANDS’ STARK DESERT DRAMA LACKS MARQUEE NAMES
Rates • for action houses only

RKO Radio
65 Minutes
Robert Barrat, Douglas Walton, Vondie Rees, Jr., Maurna Williams, Andy Clyde, Robert Coote, Addison Richards, Francis Ford, Francis MacDonald, Paul Hurst, Jack Payne, Carl Huber.
Directed by Lew Landers

An inexpensively produced outdoor film, geared strictly to the action trade, BAD LANDS is bound to suffer from its lack of draw names. The cast is entirely capable, however, with several of the familiar character players doing much to inject life into this dreary desert drama. Will entertain western fans and pass muster when paired with a comedy on minor duals.

Similar in plot development to “Lost Patrol”, this outdoor adventure contrives to hold the spectator’s interest. The locale is the Arizona wastelands and the greater part of the action takes place in and around a water hole in the desert. A posse of nine men and Sheriff Robert Barrat set out after a renegade who has murdered the wife of one of the members of the party. The killer leads them into the Apache country and they are forced to camp at the oasis while they search around. One by one, the men are killed off by their unseen enemy as the survivors permit themselves to surrender to feelings of greed, jealousy and cowardice. The finale finds only Barrat left to be rescued by the arrival of the U. S. Cavalry from a nearby fort.

(More Reviews on Page 30)

There is very little action during this recital of nerve-wracking hours surrounded by sniping Apaches and only the final rush of the Indians creates excitement. The comedy is all of the mild sort and romance, of course, is entirely neglected. In what amounts to the leading role, Robert Barrat gives a forceful and convincing performance. Douglas Walton gives a sympathetic portrayal of the youngest member of the band and Robert Coote is splendid as a likeable Englishman who is killed off too early. Francis Ford contributes his familiar old prospector bit and the others are also well cast as type. Lew Landers direction needed speedling up.

AD TIPS: Use cutout heads of each player with a short description in the lobby.

LEYDENBUCHE
COLUMBIA
Three pictures are working at Columbia, two features and a western: "Coward Spooks" (Joe E. Brown), "Scandal Sheet" (Otto Kruger), and "The Man Trailer" (Charles Starrett). Scheduled to start during the next thirty days are "The Incredible Mr. Williams" (Blondell-Douglas), under the direction of Alexander Hall; "Blondey Brings Up Baby" (Singleton-Lake), "The Shadow" (Serling and the Wesley Ruggles' "Arizona") (Jean Arthur)... "Mr. Smith Goes to Washington" will be ready for preview shortly. Raves on this Capp production are already circulating through Hollywood with particular attention focussed on the performance by James Stewart.

CASTINGS: Joan Blondell, Melvyn Douglas, Ruth Donnelly in "Incredible Mr. Williams"...

GRAND NATIONAL
Only item here is that the G-N studio is being overhead and modernized... No new word has been forthcoming concerning GN's proposed RFC and Wall Street financial deal.

METRO-GOLDWYN MAYER
"Fast and Furious" is the single new starter at this plant, Franchot Tone and Ann Southern head the cast... "Looking After Sunny," to be directed by William Thiele, and "Broadway Melody of 1940" (Astaire-Powell) are next on Metro's schedule... A new cartoon unit is being built here around William Hanna, director, and Joe Barbera, cartoonist. Shorts will deal with songs... Motion picture rights to the successful stage play "I Married an Angel" have been acquired by Metro. Musical will co-star Jeanette Mac Donald and Nelson Eddy... Joan Crawford's next will be "Salute to Courage". Speaking of Miss Crawford reminds us that her hecklers will tell another story after seeing her performance in "The Women"... Sneak preview reaction has been most enthusiastic. Another of the 150 gals in the picture who impresses is Rosalind Russell... White House approval has been received on "A Call on the President", based on the Damon Runyon original. Ann Sothern is set for the lead. Robert Sinclair directs... "Girl Crazy", the Gershwin musical, may co-star Astaire, Cantor and Eleanor Powell—a powerful marquee trio...

CASTINGS: Ann Sothern, Rita Johnson, Lewis Stone in "Call on the President"... Ruth Hussey, Margaret Bone, Mary Beth Hughes in "Fast and Furious"... Robert Donat, Norma Shearer in "Pride and Prejudice"...

DIRECTOR ASSIGNMENTS: Edwin L. Marin to "Florida"... George Cukor to "Pride and Prejudice"... CONTRACTS: Director George Cukor to five year deal... Helen Gilbert optioned...

MONOGRAM
A Monogram biggie, "Mutiny in the Big House" (Ricardo-MacLane) is working here. Next to go is "Mr. Wong at Headquarters", scheduled to start later this month when Boris Karloff has completed his current Universal stint.

PARAMOUNT
Maintaining its position as the most active studio, Paramount has three new starters among eight pictures currently filming. New ones are "Victor Herbert" (Mary Martin-Allan Jones), "Emergency Squad" (William Henry-Louis Campbell) and "Knights of the Range" (Russell Hayden-Jean Parker). Others shooting are "Dr. Cyclops" (Albert Dekker-Janice Logan), "Entangled" (Milland-Morrison-Tamiroff), "Portrait in Diamonds" (George Brent-Lisa Miranda), "Remember the Night" (Staunwyck-MacMurray) and "Typhoon" (Lamour-Preston). Heavy production pare will continue through until the end of September, during which time Paramount expects to get 11 pictures under way: "The Broken Heart Cafe" (William Frawley-Joyce Matheys); "The Farmer's Daughter" (Martha Raye); "Strange Money" (Janet Waldo-Evelyn Keyes); "Cousin Wife" (Joseph Allen-Janie Legan); "Triumph Over Death", an Arthur Hornblow production to be directed by Henry Hathaway; "Comin' Round the Mountain" (Milland-Morrison-Tamiroff)-"Road to Singapore", a Victor Schertzinger production, with Bing Crosby, Dorothy Lamour and Bob Hope; "College Years"; "The Way of All Flesh" and "Riders of the Paramount"... William Holden, who scored so heavily as "Golden Boy", will be given the lead in "Golden Gloves". Holden's contract is shared by Columbia and Paramount... Paramount has become extremely Technical-color conscious. Three tinted films are now at work, "Dr. Cyclops", "Untamed" and "Typhoon"... "Royal Canadian Mounted Police", Cecil B. De Mille's next production, will also be filmed in color... Impressed with the footage thus far completed on "Dr. Cyclops", Paramount purchased H. G. Wells' "Food of the Gods" to serve as a successor to the weird action of "Cyclops"... "Food" is a fantasy which tells of a scientist who discovers a food that makes men and animals grow to gigantic size... A new romantic team has been formed with the signing of Douglas Fairbanks Jr. to costar with Madeleine Carroll in "Safari"...

The adventure-drama is scheduled for October production under the direction of Edward H. Griffith.

CASTINGS: Ernest Truex, Edward Gargan, Vera Lewis, E. E. Clive in "Portrait in Diamonds"... Paul Gilmore, Margaret Main in "Remember the Night"... Janice Logan, Joseph Allen, Susan Hayward, Peter Hayes, Janet Waldo, Robert Paige, Jean Carney, Betty Moran, John Hartley in "Cousin Wife"... William Frawley, Joyce Matthews, Virginia Dale in "Broken Heart Cafe"... DIRECTOR ASSIGNMENTS: George Archainbaud to "cousin Round the Mountain"... Kurt Neumann to "Cousin Wife"... Hugh Bennett to Crime File"... Stuart Heisler to "The Biscuit Eater"... CONTRACTS: Jean Carney, sister of James, to contract... STORE HITS: "Food of the Gods" by H. G. Wells... etc.

REPUBLIC
Production on Republic's fall '38-39 release is proceeding smoothly with three films currently at work: "Headline News" (Charley Grapewin-Arleen Whelan); "Missouri Raiders" (Roy Rogers) and "Heroes of the Saddle" (Three Mesquiteers)... Preparations are being pushed on "Ravin' Tumbleweeds" in order to have it ready for production immediately upon Gene Autry's return from England. The studio wants to take advantage of the attendant publicity accruing to the star from a story in the Saturday evening Post, and the art spreads in Life, Look and Pic. A new picture could cash in on this and go a long way toward getting Autry into the big time—desired by Republic executives... Threatened tieup at Republic was averted this week when studio head Siegel signed the minimum wage contract with the Screen Directors Guild. In his conferences with officials of the Guild, Siegel pointed out the difficulties encountered by Republic in securing desired top-notch directors. Although the Guild advised Siegel it had no jurisdiction over such matters, it declared it would lend every effort to aid Republic in building its directorial ranks.

CASTINGS: Jacqueline Wells in "Heroes of the Saddle"... Lucien Littlefield, J. M. Kerrigan in "Headline News"... etc.

RKO-RADIO
Seven pictures are in production here—a high average for this lot. "Three Sons" (Edward Ellis), the first of Stephen Lang's "Dr. Christian" series, titled "Meet Dr. Christian"; "Snail for Libel" (Kent Taylor-Linda Hayes); "Malignent Frontier" (J. Wayne-Tremont); "The Flying Decree" (Laurel and Hardy) and "Hunchback of Notre Dame" (Charles Laughton-Maureen O'Hara)... The following: "Reno"... a Bob Sisk production: "That's Right. You're Wrong" and an untitled Bob Brown musical are scheduled to begin within the next two weeks...

(Continued on next page)
First act in producer George J. Schaefer upon his arrival on the Coast was to announce a group of important promotions. Joseph J. Nolan, assistant secretary of the company, has been named Assistant to the President. Nolan, who has been connected with RKO for 15 years, will headquarter at the studio. Howard S. Benedict, studio publicity director, has been transferred to the production department and will serve as a producer in the Lee Marcus unit. Perry Lieber succeeds Benedict as publicity head under the direction of S. H. McCarthy. RKO's publicity and advertising head, Lieber, has served in the publicity department for the past ten years. His promotion dispels the rumor that Russell Birdwell would take over at RKO. Director Bert Gilroy becomes a producer. Lou Brook, short subjects director, has been appointed head of the short departments. As predicted by Studio Sizings, Schaefer's visit did not include the anticipated head chopping. Walter Ferris, brilliant playwright and scenarist, has been signed by the Towne-Baker unit to adapt "Tom Brown's Schooldays." Towne and Baker have "Swiss Family Robinson" in preparation, with Frobisher Bartholomew, Terry Kilburn and Tim Holt set as the youngsters. Kay Francis and Herbert Marshall are being dickered for the roles of the parents. Robert Sisk, who had done some splendid work in RKO's B division becomes an A producer next month. It is believed he may join forces with George Haight to form another RKO unit. The Garrison Kanin suspension was, in fact, at all serious. The director is expected back at the lot shortly and has been permitted to relinquish the directorial berth on "Anne of Windy Poplars," which he didn't like. Carole Lombard's illness has postponed production on "Vigil in the Night." It will be resumed immediately upon her recovery. Victoria Lincoln is here to do the screen adaptation on "Primrose Path," which will star Ginger Rogers, under the direction of Gregory La Cava. 


20TH CENTURY

After an unprecedented slump, production at 20th Century-Fox is getting back in stride with four features currently filming—three of them in the Warnertone unit. They are: "High School" (Withers); "The Simple Life" (Marjorie Weaver-Stuart Erwin) and "Too Busy to Work," Sono zoom feature is "Drums Along the Mohawk" (Goldwyn), now on its final lap. Zoom's unit will resume active work during the next six weeks when eight pictures with budgets totalling over ten million dollars will swing into production. First to go is "The Scarlet Pimpernel," dramatization of the life of Stephen Foster, with Don Ameche, Al Jolson and Andre Leeds. Following shortly will be "Grapes of Wrath," for which Fonda appears in the male lead. "20,000 Men a Year" is a dramatization of the government's new campaign to train college men to fly. It will star Randolph Scott and Mary Hidy. Early September will mark the beginning of "Little Old New York," with Alice Faye and Richard Greene. Then, all starting within a week of each other, come Shirley Temple's "The Bluebird"; Tyrone Power's "Johnny Apollo"; Sonja Henie in "Everything Happens at Night" and "Scots Yard," with Warner Baxter. "Day Time Wife" may be substituted for "Apollo," because casting difficulties are rumored holding up this film.


STORY BUYS: United Artists

Hal B. Wallis' "Of Mice and Men" (Hargess-Merchandise-Lon Chaney, Jr.) is the single UA production currently shooting. Production picks up sharply when Selznick starts "Rebecca." Warner cranks on "Send Another Coffin" and Sam Goldwyn begins "Raid." UA has launched a new department, the UA Publicist, as well as the usual Goldwyn presentation for 1939. Only two were announced on the original UA program. Goldwyn's "The Red Glory" is meeting objections from the Philippine government. It is reported Goldwyn is adamant in his refusal to delete certain scenes on the grounds the public would not have been impressed by an authorized technical director. Jack Lawrence, production aid, is Goldwyn's favorite for this job. UA is said to have offered his resignation to the producer.


UNIVERSAL

There have been two additions to Universal's lineup since our last report: "Listen, Kids!" with John Dwyer-Constance Moore and "Tower of London" (Rathbone-Karloff). In preparation are "South of the Amazon," first Harry Edington production; "Hello, Stranger," with Baby Sandy, under the direction of Charles Laughton; "Destry Rides Again" with James Stewart and Marlene Dietrich and "The Invisible Man Returns." In the writing mill are "It's a Date," "The Perfect Baby," for Sandy, "Trouble's My Middle Name," "No Power on Earth," "Cabin," "Shine On Harvest Moon" and "Victoria Ducks in the Air." Gloria Jean's Universal-named neophyte, has trained for Scarsdon in the company of David Lipton for the premiere of her first picture, "The Underpants." 

CASTINGS: June Storey, Frank Jenkins in "First Love."....Lionel Belmore, Robert Baur, Ernest Comart, Ronald Shiner, Alanzo Morgan in "Tower of London."...Charles Winninger, Brian Donlevy in "Destry Rides Again."...James Mason, Mary Healy, Herbert Mundin, Jimmie King, Richard Leiber, Andy Devine, Anne Gwynn, Kay Sutton, Addison Richards in "The Man from Montreal."....CONTRACTIONS: Jane Holst in our picture deal...


WARNERS

Five pictures are working at Warners: "Four Wives" (Lane Sisters); "State Cop" (Dennis Morgan-Edward). "The Roaring Twenties" (Cagney-Bogart). "Twentysomething You and Sing Sing Sing (J. Garfield, M. Bogart) and "We Are Not Alone" (Muni-Jane Bryan). In preparation for immediate production are "Gulty Woman," "Fighting 69th," "Invisible Stripes" and "Edgar Allen Poe." Jane Bryan has replaced Bolly Haas in the feminine lead of "We Are Not Alone" due to the illness of Miss Haas. Upon his return from Europe, George Raft will do the title role in "The Patent Leather Kid," once slated for John Garfield. This will probably withdraw him from "Invisible Stripes," in which he is a leading man, in which capacity he is in casting the role of Kuntie Rockne in "Spirit of Notre Dame" is holding up production of this WR football epic. Studio would like Spencer Tracy and if it can get him, the film will be postponed until Tracy is available. Second choice is WE's own Pat O'Brien. Studio is talking term contract to Gladys George as a result of her rave performance in "The Roaring Twenties." Abandonment of the Nancy Ives series resulted in Benita Hargrave terminating her Warner contract to freelance. James Hilton is scripting "The Miracle" for production immediately upon the return of Bette Davis from her New England vacation. Jack Arthur, whose Columbia contract permits outside assignments, is being dickered by this studio for the lead in Maxwell Anderson's "Saturday's Children." 


INDEPENDENTS

A promising new independent outfit has been formed by Ben Judell, former exchange head, who entered production last year as the head of Progressive Pictures. Judell's new organization is called Producers Pictures. The company expects to turn out a program of 90 features for the 1939-40 season. Another independent item concerns Jack Skirball and John J. Wildberg who have completed financial arrangements for the production of three films at the Eastern Service Studio in Astoria, Long Island. First scheduled is the Sinclair Lewis work "Angels Are 22." Others are "For All Their Lives," with Ursula Parratt, and "Fourteen Furies." Arcadia Pictures has postponed again the start of the first Max Baer western "Dead or Alive" until mid-September.
UNIT PRODUCTION IMPROVES QUALITY

An encouraging and healthy sign in the Hollywood scene is the large number of independent production units that have been formed within the major companies during the past few months. FILM BULLETIN has repeatedly maintained that a well-coordinated small unit can operate more economically and turn out a consistently better product than any large scale production organization.

The unit system fosters individuality and ingenuity. It demands the fullest cooperation from every employee and creates genuine enthusiasm not generally found where interest is scattered on numerous and varied enterprises. One voice is the authority of a unit, thus there is less confusion and more decisive action. Furthermore that voice is close to the actual production. Not on an underling, or on circumstance, but on the production units' head above falls the responsibility for a picture's success or failure. This knowledge spurs the unit producer to greater achievement. It places him in such a competitive position that there can be no let-down in effort—no dilution—no passing the buck. The unit producer simply must deliver—or else!

The uninitiated may wonder, in a-natural as the United Artists' producers and a few other isolated units have long since demonstrated the value of this production system, why Hollywood has taken such a long time to become conscious of its advantages. It seems to be the old story of old dogs-barking at new tricks. And, too, some men in high places dread the thought of relinquishing one iota of the vast power they command.

The mass production system is now under fire both inside and outside the motion picture industry. The film moguls know the day is not far off when motion pictures will be sold on the individual merits of each. No longer will it be possible for a basketful of duds to be carried along on the buoyancy of a handful of hits. Therefore, the great new interest in unit production—a system where inferior or superior ability is measured at its source, as it should be.

Under George Schaefer, RKO has completed the reorganization of its studio to accommodate unit production. Nine separate units are listed: Gene Towne and Graham Baker, Harry Cohn and Mary Gordon, Herbert Wilcox, Gregory La Cava, Leo McCarey, Harold Lloyd, Boris Morros, Stephen Lang and Orson Welles. George Stevens is a producer-director who may be given a unit. Carson Kimin is a director due for a similar reward for his splendid imaginative work at this plant.

While not labeled as such, Columbia's newly acquired producer-directors will operate very much as unit heads. Because Harry Cohn has been compelled to deal largely with outside talent, the Columbia head knows a hands-off policy is the most effective. There is no front office interference for men like Wesley Ruggles, Frank Lloyd, Frank Capra, Howard Hawks and Raoul Walsh.

At independent Monogram there are two affiliated units and two producers with almost sole authority on their pictures. The units are the Deuce-Brandt set-up and Paul Malvern's company, Malvern, formerly associated with Trem Carr, has gotten his "Tailspin Tommy" series off to a flying start. This producer shows real promise in his field. There is no Monogram producer under cover, but he is a capable, experienced executive to whom we may look for better things next season. Because Lindsey Parsons and Edward Finney have had their own ways in shaping the Frankie Darro and Tex Ritter series, these pictures are money makers for exhibitors and Monogram.

The phenomenal success of Republic's Western is due largely to the application of the unit system in this division. Joe Kane, recently elevated to the position of producer-director, was responsible for the rise of Roy Rogers. William Berke took over the Three Mesquites group a couple of years ago and built the series to great profit-making proportions. Berke now has complete charge of Gene Autry's outdoor dramas.

In the strict sense of the word, Universal is not a unit lot, but as an FB editorial in the August 12 issue pointed out, this company's producers enjoy virtual autonomy. Their credits are never shared with front office executives. Likewise their duties are their own and each producer is his own boss.

It is interesting to note that these studios whose activities are the source for so much speculation at the moment are the ones who have evidenced no move to participate in the unit trend. We refer to MGM, Warners, 20th Century-Fox and Paramount.

MGM's sole independent unit is Mervyn Le Roy's. Other producers are constantly under the thumb of the business executives. Of these MGM has a generous share. A free reign to the many competent producers and directors at MGM might go a long way toward pulling this outfit out of its present rut.

Oddly, by virtue of its sensational '38-'39 season Warners is in the speculative headlines because its product has been so good! This, indeed, would not be the motion picture industry unless those of us in the trade asked how long success can last. So long as Jack L. Warner and Hal Wallis keep their alert minds working for Warners, the studio's good showing will continue and it will not become a unit organization. Wallis, who has proved an invaluable aid to J. L., is a comparatively unknown personality outside Hollywood. He is noted as a worker, a calm, sure individual who knows the picture business well. His lack of temperament and theatrical effect makes him one of the best qualified studio executives in Hollywood. The Warner organization is fortunate in having him.

20th Century-Fox is a two man show—Zanuck and Wurtzel. They frame virtually every picture turned out by 20th Century-Fox. Of the two, Wurtzel has become the more consistent when one pares to consider the financial and creative limitations of his organization. A good example is his handling of "Frontier Marshall", which is better than many a high budget epic of the outdoors.

On the other hand, Zanuck's product has shown a definite downward trend. The projected big money makers are not coming through. The company's position of third place among the majors, as well as its loss of over a million dollars revenue from last year's figures, show that aggressive action is needed at 20th Century before it slips further down the line. This can be accomplished by bestowing the strings of central authority and permitting some of the more competent 20th Century producers to work with a free hand.

With several substantial hits under its belt, Paramount's mass production policy under William Le Baron and Frank Freeman is holding its own. Nevertheless, it must be pointed out that Paramount's two biggest hits under the new regime have been those produced by Cecil B. de Mille and William A. Wellman, "Union Pacific" and " Beau Geste". With the exception of the recently affiliated Charles Rogers, these men are the only two men on the Paramount lot permitted to supervise every detail of a production from its beginning to the final print.

Obviously the case for unit production is a good one. If anything, it will have a great deal to do with the high quality of motion picture entertainment we are anticipating during 1939-40. The reaction from the holdouts, 20th Century-Fox, Paramount, Warners and MGM, will be interesting to watch.
COLUMBIA

1938-39 Features (41) Completed (34) In Production (9)
Westerns (22) Completed (12) In Production (10)
Serials (4) Completed (4) In Production (0)
1939-40 Features (40) Completed (31) In Production (9)
Westerns (16) Completed (11) In Production (5)
Serials (4) Completed (0) In Production (0)

BEWARE SPOOKS
Comedy—Shooting started, August 8
Cast: Joe E. Brown, Mary Carlisle, Marie Lawrence, Frank M. Thomas, Clarence Kolb, Joseph Doucet, Don Robbey, Lorin Gray.

Director—Edward Sedgwick

Producer—Robert Sparks

Plot: Joe E. Brown is an outlandish Pilgrim transplanted to the Orient. After engaging in an unwonted activity, he makes his way to Public Enemy No. 1. Joe manages to capture him and is reinstated with honors.

To be released on 29-40 program

MAN TRAILER, THE
Western—Shooting started, August 14
Cast: Charles Starrett, Loran Gray, Sons of the Pioneers, Stanley Brown, Jack Rockwell.

Director—Sam Nekias

Associate producer—Harry Decker

Plot: Harry Decker travels among thieves who disguise themselves as ranch hands to steal cattle. Starrett is the U. S. Marshall sent in to capture these bushwhackers. The thieves are double-dropped and learned that when he sees his father has falsely been accused of complicity in the rustling and killed.

To be released on 39-40 program

SCANDAL SHEET
Drama—Shooting started, August 16

Director—Nick Grinde

Associate producer—Ralph Cohn

Plot: Nell Hillegas, a publisher of a yellow tabloid, employs Edward Norris, a private eye, to reveal evidence against G. Kruger which results in his persecution and conviction of murder. Norris goes to the chair and on his release Norris is never revealed.

To be released on 39-40 program

RECORD

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared, "Col." is the national release date. "NA" is the release number. There may be variations in the Running Times in states where there is censorship. All new productions are on 1938-39 programs, unless otherwise noted.

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Serials (4) Completed (4) In Production (0)
1939-40 Features (40) Completed (31) In Production (9)
Westerns (16) Completed (11) In Production (5)
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HEADLINE NEWS

Western Shooting started: August 11
Cast: Charles Granata, Afeena Wilson, Gordon Oliver, Horace MacLacha, Dorothy Peterson, Don Douglas, Johnny Russell
Director—Harold Young
Associate producer—Herman Schub Story: A man who sells a sometimes ring in whom a native Indian is involved in a company with an earing ring which is of unknown history.

MISSOURI RAIDERS

Western—Shooting started: August 15
Cast: Roy Rogers, George Hayes, Colleen Murphy, Stuart Maublie, Dorothy Schacton, David Kenlow, Johnny Russell
Producer-director—Joe Kane
Story: An old bandit, serving as Stone Wall Jackson as a Confederate officer, during the Civil War, leads the activities of a nefarious gang of Missouri bullies.

HEROES OF THE SADDLE

Western—Shooting started: August 18
Cast: Bob Livingston, Roy Rogers, Duncan Renaldo, Jacqueline Wells
Director—George Sherman
Producer—Harry Grey

S.O.S. Tidal Wave (66) R.Hyde-B.K.McClure 1-25, 1-26, 7-11, 8-12
Details under title: S.O.S. Tidal Wave
Southwind Ho (67) R.S.Gilmore-H.H.Berger 5-25, 6-25, 8-26
Details under title: Southwind Ho
Street of Missing Men (61) C.Auder-It.Carey 2-11, 4-13, 8-31
Details under title: Street of Missing Men
Wall Street Cowboy (64) R.Boyd-B.Boyd 1-29, 2-29
Details under title: Wall Street Cowboy
Western Jamboree (66) B.F.Carter-K.Burton 11-7, 11-8
Details under title: Oklahoma Twisters
The Wagon (66) C.McCurtis-O.Kruger 4-23, 5-24, 9-12
Details under title: All The Time

1939-40 Features (54) Completed (57) In Production (0)
Westerns (6) Completed (6) In Production (0)

1939-40 Features (54) Completed (57) In Production (0)
Westerns (6) Completed (6) In Production (0)

THREE SONS

(Other details—issue July 29)
Story: Deals with a department store dynasty built up by Edward Ellis whose children prove incapable of carrying on his work.

MEET DR. CHRISTIAN

Drama—Shooting started: August 11
Cast: Jean Hersholt, Patsy Lee Parsons, Dorothy Lortel, Jackie Morgan, Maru Mart Jones, Robert Balston, Paul Hervey, Warren Hood, Robert Allen, Edwin Howard

Director—Bernard Vorhaus
Producer—William Stephens

Story: Jean Hersholt is an elderly vector doctor who, after forcing the election of Paul Hervey mayor, begins to discover that Dr. Harvey has forgotten his promise to give the town a hospital. When Hervey's daughter, Patsy Lee Parsons is involved in an automobile accident and operated on by Hervey, he realizes his stupidity.

To be released on 26th program.

SUE FOR LIBEL

Drama—Shooting started: August 10
Cast: Kent Taylor, Linda Hayes, Margarita Conwy, Dick Löwen, Lillian Bow, Thurston Hall, Roger Pryor, Roy Gordon, Key Lake,
Director—Les Goodwin
Producer—Cliff Reid

Story: A news commentator, broadcasting misinformation concerning Morgan Conwy. Conwy sues for a large amount of damages. Conwy's past is looked into by Taylor resulting in the discovery of a shady life.

IV PRODUCTION

1939-40

Aldeanay Frontier (65) J.Wayne-T.Wilson 12-17
Details 7-11
Three Time Thieves, The (63) L.Handy-O.Hardy 9-9
Details 3-7
Hunchback of Notre Dame (66) C.Laughton-M.Ross
Details 7-11

RELEASE CHART

1938-39 Features (31) Completed (23) In Production (1)
Westerns (24) Completed (23) In Production (2)
Serials (4) Completed (4) In Production (0)
1939-40 Features (34) Completed (37) In Production (0)
Westerns (24) Completed (24) In Production (0)
Serials (4) Completed (4) In Production (0)

RELEASE CHART

1938-39 Features (31) Completed (23) In Production (1)
Westerns (24) Completed (23) In Production (2)
Serials (4) Completed (4) In Production (0)
1939-40 Features (34) Completed (37) In Production (0)
Westerns (24) Completed (24) In Production (0)
Serials (4) Completed (4) In Production (0)

Almost A Gentleman (63) J.Elston-H.Wood 1-14, 1-15, 3-30
Details Ref. No.

Arabian's Legend (63) G.O'Brien-J.Lee Johnson 11-19, 1-20, 8-6
Details under title: Arabian's Legend

Bachelor Mother (66) G.O'Brien-J.Lee Johnson 11-19, 1-20, 8-6
Details under title: Little Mother

Bali Bandits (63) G.O'Brien-J.Lee Johnson 8-18, 8-19, 9-10
Details under title: Little Mother

Beauty For The Asking (68) L.Hall-D.Woods 11-25, 2-4, 16-8
Details under title: Beauty For The Asking

Fishing Grin (69) G.O'Brien-T.Holt 5-19, 5-20
Details under title: Fishing Grin

Fisherman's Wharf (70) L.Hall-D.Woods 11-19, 2-4, 16-8

Fire Camp Back (70) J.Martin-W.Harris 1-6, 2-6, 9-27

Finger Dance (70) L.Taylor-P.Shannon 1-4, 1-21, 7-11
Details under title: What's a Finger Dance

Flying Irishman (70) D.Corrigan-P.Kelly 12-3, 17-17, 9-12
Details under title: The Irishman

Girl and the Gambler (70) L.Carrillo-E.Dunne 1-7, 1-14, 6-18
Details under title: The Gambler

Girl From Mexico (70) L.Lyles-D.Woods 5-25, 6-25, 6-29
Details under title: Girl From Mexico

Great Trails To Heaven (73) G.O'Brien-T.Holt 5-25, 6-25, 6-29
Details under title: Great Trails To Heaven

Gunga Din (117) C.Grant-J.H.Durante 7-20, 7-21, 9-19
Details under title: Gunga Din

In Name Only (67) D.Langen-D.Craven 1-12, 1-14, 1-16, 5-15, 5-18
Details under title: Love Affair

Last Chance Cargo (63) L.Carrillo-E.Dunne 15-7, 15-9, 9-10
Details under title: Love Match

Next Time I Marry (63) J.Cowan-J.B.England 11-5, 12-9, 9-0
Details under title: Trailer Romance

Parson Limer (56) L.Langen-C.McCoy 11-14, 1-16, 4-11

Pomona Lady (64) L.Hall-D.Woods 3-11, 5-19, 9-25
Details under title: Pomona Lady

Racketeers of the Range (65) C.Auder-M.Reynolds 1-27, 2-6, 8-30
Details under title: Racketeers of the Range

Roller Coaster (60) C.Auber-J.B.England 3-5, 3-6, 9-29
Details under title: Roller Coaster

The Rough Riders (66) G.O'Brien-M.Hart 11-19, 2-17, 8-17
Details under title: Rough Riders

Shadows of the Range (65) C.Auber-J.B.England 1-27, 2-6, 9-30
Details under title: Shadows of the Range

Seeing Through Thee (64) C.Auber-J.B.England 3-5, 3-6, 9-29
Details under title: Seeing Through Thee

Shadows of the Range (65) C.Auber-J.B.England 11-19, 2-17, 8-17
Details under title: Rough Riders

Should I Be Sorry (67) L.Hall-D.Woods 6-15, 7-19, 9-16
Details under title: Should I Be Sorry

Strangers In London (66) C.Auder-M.Reynolds 1-27, 2-6, 8-30
Details under title: Strangers In London

Street of Missing Men (61) C.Auder-It.Carey 2-11, 4-13, 8-31
Details under title: Street of Missing Men

Sue For Libel (67) Kent Taylor, Linda Hayes, Margarita Conwy, Dick Lowen, Lillian Bow, Thurston Hall, Roger Pryor, Roy Gordon, Key Lake, Director—Les Goodwin, Producer—Cliff Reid

Story: A news commentator, broadcasting misinformation concerning Morgan Conwy. Conwy sues for a large amount of damages. Conwy's past is looked into by Taylor resulting in the discovery of a shady life.

To be released on 26th program.

1939-40

Aldeanay Frontier (65) J.Wayne-T.Wilson 12-17
Details 7-11
Three Time Thieves, The (63) L.Handy-O.Hardy 9-9
Details 3-7
Hunchback of Notre Dame (66) C.Laughton-M.Ross
Details 7-11

RELEASE CHART

1938-39 Features (31) Completed (23) In Production (1)
Westerns (24) Completed (23) In Production (2)
Serials (4) Completed (4) In Production (0)
1939-40 Features (34) Completed (37) In Production (0)
Westerns (24) Completed (24) In Production (0)
Serials (4) Completed (4) In Production (0)
Twelve Crooked Hours (64) R.Pix-L.R.Cass 12-3, 3-7, 9-17
Way Out West (55) R.Green-A.Mowbray 3-28, 7-21, 9-17
* Indicates 1935-36 program

1939-40

Date the Bookies Wept, The (38) J.Bennett-D.Gable 7-14, 9-15, 10-7
Full Confession (32) V.McLaglen-S.Kelley 1-10, 1-26, 2-7
Nurse Schoenfeld (62) E.Moore-H.Hart 4-7, 9-19, 11-3
Queen of Destiny (95) A.Neagle 11-3

HIGH SCHOOL

Comedy—Shooting started: August 7
Story: After having been schooled by tutors, Jane Withers is sent to a high school where her uncle is principal. This fact combined with her popular knowledge makes her extremely disliked by the other students. Eventually she demonstrates her better side when necessary.
To be released on 1930-40 program.

SIMPLE LIFE, THE

Domestic comedy—Shooting started: August 14
Cast: Marjorie Weaver, Stuart Erwin, Jane Gehr, Robert Carnegie, Randolph Hicks, E. Clarke
Director—Eugene Forde, Producer—Sol Wurtzel.
Story: Deals with a couple, Stuart Erwin and Marjorie Weaver, who encounter complications when they endeavor to live beyond their means.
To be released on 1930-40 program.

IN PRODUCTION

1939-40

Drama Along the Mohawk J.Collum-H.Fonda Details 7-15
Too Busy to Work Jones Family Details 8-17

RELEASE CHART

1938-39

Title—Running Time Cast Details Rel. No.
Alexander Graham Bell (97) J.Lyon-D.Ameche 1-14 1-11, 3-58
Arizona (60) R.Averill-J.Henry 2-25, 3-19, 9-45
Boy Friend (97) A.Withers-A.White 2-25, 3-19, 9-45
Boy Friend (Continued) (98) A.Withers-A.White 3-19, 9-45
Brother Charlie in Honolulu (68) R.Teler-P.Brooks 11-5, 11-13, 9-26
Brother Charlie in Tel-Aviv (68) R.Teler-P.Brooks 11-5, 11-13, 9-26
Chasing Danger (68) F.Poster-L.Hart 11-19, 5-5, 9-11
Details under title: Dangerous Cargo
Down on The Farm (67) Jones Family 8-7, 12-16, 10-6
Fremont Marshall (72) J.Scott-J.Kelly 7-11, 7-24, 9-31
Everybody's Baby (62) Jones Family 10-8, 8-1, 9-31
Gurleen (67) J.Mackey B.Brown 7-12, 7-24, 9-31
Horseplay (67) J.Foster-J.Lynch Details 7-15
Jäsna (97) J.Gaietta J.Terry 7-15, 9-5, 9-11
King of the Baskervilles (78) R.Ruthven-L.ATwill 11-14, 11-21, 9-36
Inside of My Heart (97) J.Walsh-J.Rogers 8-7, 12-16, 10-6
It Could Happen To You (97) J.Erin-G.Stuart 1-8, 8-30, 9-16
Jesse James (100) J.Bryant J.Rogers 11-12, 10-19, 10-25
Jesse James in Texas (100) J.Bryant J.Rogers 11-12, 10-19, 10-25
Jesse James Family (100) Jones Family 12-7, 8-16, 10-25
Kansas (61) J.Lourie-A.Bowen Details 4-20
Little Princess (93) J.Tempel-E.Green 9-8, 11-17, 10-25
Mr. Mole in Paris (90) J.BURRELL-E.Ashburn Duff 12-5, 4-17, 9-27
Details under title: Mr. Mole in Porto Rico
Mr. Mole Takes A Vacation (63) J.Lourie-J.King 10-9, 2-12, 9-27
News Is Made At Night (79) J.Foster-J.Lynch Details 7-15
Road Bender (70) J.Armstrong J.Vallee Details 7-15, 9-32, 9-96
Roxy (67) J.Mackey B.Brown Details under title: Series No. 2
Rose of Washington Square (79) J.Avery-J.King 4-18, 5-4, 10-25
Second Fiddle (85) J.Henrie-T.Power 8-23, 7-25, 9-19
Smiling Along (80) J.Gibbed-J. Monroe 8-11, 3-3, 9-8
Sussannah of the Mounties (78) J.Tempel-E.Rogers 7-11, 7-28, 9-16
Tabulon (54) J.Fay-E.Bennett 6-20, 1-16, 9-27
Thanks For Everything (73) J.Magnus-J.Osborne 10-7, 12-29, 9-17
There Are More, The (72) J.Foster-P.Brooks 8-21, 12-29, 9-17
Up The River (77) J.Foster-P.Brooks 9-24, 12-29, 9-17
White Horse Pass (32) J.Wilson-J.Brown 1-16, 9-27
White Oak of the West (75) J.Wilson-J.Brown 7-16, 9-27
Details under title: By the Dawn's Early Light
Wife, Husband and Friend (60) J.Lourie-J.King 11-12, 5-3, 8-16
Winner of the West (97) J.Burrell E.Ashburn Duff 11-12, 5-3, 8-16
Young Mr. Lincoln (101) J.Fonda-M.Weaver 3-25, 6-16, 9-17

1939-40

Adventures of Sherlock Holmes (62) R.Rathbone-T.Sherwood 5-12, 9-32
Charly Chan at Treasure Island (38) J.Toler-J.Pierce 11-7, 8-9, 9-16
Chicken Wagon Family (68) J.Withers-L.Sellers 1-20, 1-30, 2-16
Fly of Memory (76) J.Lourie-J.King 9-19, 2-16, 11-17
Elsa Maxwell's Hotel (63) E.Maxwell-J.Darnell 5-4, 8-1, 9-17
Escape (85) J.Richardson-A.Auff 1-8
Details under title: Series No. 2 Side, West Side
Heaven With A Barbed Wire Fence (62) J.Roger-G.Moore 1-1
Here I Am A Stranger (62) J.Greene-N.Kelly 5-3, 9-7, 9-26
Hollywood Canteen (45) E.Axworthy E.Burke 11-18, 9-26
Details under title: Jones Family
In "Quoitch Williams" (77) Jones Family Details 7-11, 8-15, 9-17
Rains Come, The (62) J.Lloyd-J.Brant 4-7, 8-15, 9-17

UNIVERSAL

1939-40 Features (40) Completed (39) In Production (1)
Westerns (71) Completed (69) In Production (2)
Serials (4) Completed (4) In Production (0)

1939-40 Features (40) Completed (39) In Production (1)
Westerns (71) Completed (69) In Production (2)
Serials (4) Completed (4) In Production (0)

LISTEN, KIDS

Comedy—Shooting started: August 9
Cast: Constance Moore, Johnny Doran, Cecil Cummingham, Margot Rainbow, Janet Beecher, Hobbs Hopper, Horace MacCubbin, William Scarlett
Director-producer: Albert S. Rogell
Story: Hobbs Hopper, Cecil Cummingham and Margot Rainbow are three楚称 children who love to write stories about the adventures of their uncle. When Hobbs Hopper breaks, they return to their uncle and meet all sorts of unusual characters.
To be released on 1930-40 program.
TOURER OF LONDON

Historical drama—Shooting started: August 9
Cast: Basil Rathbone, Barry Koffler,匀 Gray, Barbara O'Neil, Viveca Seramur, Sherry Shinn, Edgar Buchanan, Dick Rock
Producer-director: Rowland V. Lee
Story: Deals with the efforts of Richard IV to secure throne of England. Basil Rathbone is Richard, Barbara O'Neil is Queen Elizabeth and Jan Hunter, King Edward.
To be released on 29-40 program

IN PRODUCTION 1939-40

First Love ........................................... Deanna Durbin-B. Black Details 7-15
Rico .................................................... J.Cagney-H. Buagard Details 8-12
RELEASE CHART 1938-39

Title ........................................... Cast Details Rel. No.

Big Town Crew (62) .................................. B.McLane-T. Brown 3-11 4-21, 3818
Black Handkit ........................................... B. Blondin 3-4, 3818
Family Next Door (61) ................................ H. Morel 3-25, 3819
For Love or Money (—) ................................... L. Livingstone 4-11, 3819
Gambiling Side (58) .................................... H. Alcarras 5-22, 3820
Family Tree (54) ........................................ B. McKee 6-3, 3821

Details under title: The Singing Sheriff
Details under title: The Man from Three Littey
Details under title: Backstage Phantom
Details under title: West Side Miracle
Details under title: Women Warriors
Details under title: Key Woman
Details under title: Under Old Grae
Details under title: Old California
Details under title: Fury of the Tropics
Details under title: They Can't Hang Me

STATE COP

Drama—Shooting started: August 14
Cast: Dennis Morgan, Gloria Dickson, John Payer, Mary Gordon, John Kellogg,しun版の著者: Edgar Buchanan, Dick Rock
Director—Terry Morse
Producer—Boy Foy
Story: Morgan is a night club singer who becomes a policeman in order to impress Gloria Dickson, daughter of a long lost officer. His partner is a ex-convict who is a member of a group of killers. Morgan applies himself to the task of tracking down the killers thus winning the respect of his associates and the love of Miss Dickson.
To be released on 29-40 program

IN PRODUCTION 1939-40

Roaring Twenties, The ................................ C.Jarney-H. Buagard Details 7-29
City of Lost Men ...................................... J.Barfield-A. Sheridan Details 7-15
We Are Not Alone ..................................... P.Summ-H. Bryan Details 7-15

RELEASE CHART 1938-39

Title ........................................... Cast Details Rel. No.

Adventures of Jane Arden (58) ................................ B.Towne-W. Garson 5-5, 3-18, 3821
Angels Wash Their Faces (—) ................................... B. O'Hara 5-11, 3826
For Love or Money (—) ................................ J.Shatzky 5-23, 3827
Last Swing ............................................. J.Goddard-B. Raynes 6-5, 3828
Memory of the White Room (58) ................................ B. Rhame-H. Hake 6-8, 3829
My Fair Girl ........................................... J. Whelan-W. scram 6-8, 3830
Phantom Create, The (serial) ................................ B. O'Hara 7-1, 3831
Pirates of the Sibls (61) .................................... J. Gail 7-8, 3832
Risky Business (58) ..................................... J. Morgan 8-13, 3833
Secrets of a Nurse (53) .................................... J. Morgan 8-19, 3834
Secrets of A Nurse (—) .................................... J. Morgan 8-27, 3835
Secrets under title: My Fair Girl
Details under title: Old California
Details under title: Fury of the Tropics
Details under title: They Can't Hang Me

Warner Brothers

WARRNER BROTHERS

1939-40 Features (52) Completed (52) In Production (0)
1940-10 Features (48) Completed (16) In Production (0)

FOUR WIVES

Drama—Shooting started: August 13
Cast: Priscilla Lane, Rosemary Lane, Lila Lane, Gate Page, Jeffrey Lynn, Lynne Roberts, Barbara Linn, Frank MacHugh, Dick Foran, Eddie Albert, Henry O'Neill
Director: Michael Curtiss
Producer—Henry Blanke
Story: Based on a novel of Four Daughters concentrating on Priscilla Lane who, since she is about to marry Jeffrey Lynn, she is about to have a baby by her former husband, played in the original picture by John Garfield.
To be released on 29-40 program

1939-40 Features (52) Completed (52) In Production (0)
1940-10 Features (48) Completed (16) In Production (0)

FILM BULLETIN
WHEN TOMORROW COMES... Certainly, one of the most popular pictures of recent months was RKO's "Love Affair". Now, on the very heels of that success, Universal and producer John M. Stahl have reunited the pair in another love story. This should provide a tasty dish for the showman with imagination. Fancy this setup: the sweethearts whose "Love Affair" stirred the hearts of millions of women are again in each other's arms, guided by the director of "Back Street", in a drama of frustrated, hopeless love which is kept burning only by their faith and unyielding devotion. Dunne the women's woman; Boyer, the deep dark romancer; Stahl, weaver of sentimental, earthy love tales. What a combination! This comes labeled "Boxoffice", but the exhibitor who exploits its assets can easily make it a "sock" hit. The plot and criticism will be found among the reviews in this issue.

A Universal Picture
Produced and directed by John M. Stahl


Photography by John Mescall, A. S. C.
NEW YORK TIP-OFF

The Capitol's return to smash grosses and waiting lines of patrons was the big news of the past week along Broadway's film row. The sure-fire combination of "Wizard of Oz" and the personal appearance of Mickey Rooney and Judy Garland set a new all-time attendance high for the first week-end and the lines for the 11 o'clock opening show started forming before breakfast. Second week started Thursday (August 24) and although block-long lines abstract traffic daily a third round is doubtful due to the screen stars' film commitments.

Other first-runs have had no complaints despite the blistering heat of the past two weeks. A rainy Saturday even upped grosses for the third weeks of "Beau Geste" at the Paramount, "Stanley and Livingston" at the Roxy and "In Name Only" at the Radio City Music Hall, the latter being the first film in six months to play a third stanza at the world's largest theatre. All three houses changed bills this week. Another three-weeker is "The Old Mail" at the Strand which broke all first week records and came within a few thousand of repeating on the second. "When Tomorrow Comes," which reached a new opening day high for the Rivoli this year, started its holdover on Thursday and is also a certainty for three weeks. From the looks of things mere two week runs seem to be in the minority as the 1939-40 starts with a bang.

The smaller first-runs are getting fair trade with the most reliable, of course, being "Goodbye, Mr. Chips," now in its 15th week as the Astor. Such action films as "Behind Prison Gates," "Conspicacy" and "Island of Lost Men" did well at the Globe, Rialto and Criterion, respectively. Broadway's only weak spot is Brandt's Central where dual first-runs composed of a cheap indie feature and a western are content to get a few passers-by.

Hats off to the publicity departments of Columbia, Universal and M-G-M for securing the prize breaks of the past two weeks. Columbia's "Gold Diggers" Day at the World's Fair Wednesday was the first of such day to be dedicated to a motion picture. William Holden, young unknown who has the lead, and Adolph Menjou, featured in the cast, took part in the activities. Next was "Gloria Jean Day" at the Fair on Saturday after the little Universal starlet had been hostess at the premiere of "The Under-Dog" at her home town, Scranton, on Aug. 24. The Universal publicity folks also handed their baby star, "Sandy," on the cover page of "Life" while "Unexpected Father" was current. The double-bill of "Rooney-Judy Garland" brought weekly boxoffice for 149 high to Waldorf-Astoria also received swell space in the New York papers... Back to Universal again, that ad department should claim some sort of a record because Lou Pollock and Hank Linit, assisted by four perspiring artists, turned out 17 pages of trade paper ads in a Saturday to Tuesday period—and in torrid weather, too.

S. Charles Einfeld, Warners publicity and advertising director, is here for a two week stay during which he will launch campaigns on 1939-40 releases... George J. Schaefer and S. Barrett McConick returned to the RKO home office here this week after several weeks at the coast studios... Scott R. Dunlap, Monogram production head, will arrive here early this coming week to attend the regular board of directors meeting... W. Ray Johnston president, expects to return with Dunlap to the West Coast after Sept. 1... V. Frank Freeman, Paramount studio head, is expected to arrive here about Aug. 28...

The French film season starts Sept. 1 with "Song of the Streets," released by Arthur Mayer & Joseph Burstyn, which opens at the Fifty-Fifth Playhouse. The Filmarte, at 58th St., is expected to re-open Sept. 1 with "The End of a Day." Italian films will have their show window at the Cinetutta, formerly the Empire Theatre on 8th Ave. after September 15... Sack Announcement Enterprises, negro picture distributors, has opened a N. Y. branch with Adolph Pollak as sales representative... Dave White is manager of the RKO-Alden Theatre, Jamaica, which reopened this week... W. F. Rodgers, M-G-M general sales head, has moved to Westchester... E. R. Kent, 20th-Fox sales manager, is on a vacation in the Thousand Islands, John Cassidy of the RKO Theatres publicity department, is in a West Indies cruise and Sammy Cohen, of the United Artists publicity staff, is vacationing in New England.

FRANKLY SPEAKING

By LEYENDECKER

Since the country-wide spread of double features in every type of theatre, exclusive of first-run, shorts have been given fewer bookings and received less attention from producers—and the consequent decline in audience popularity is the result. Surely every one will agree that the hue and cry against duals and the efforts to combat this policy will be in vain unless suitable subject matter and intelligent preparation is employed in shorts programs.

Perhaps the four-acters planned by several majors for 1939-40 will be a partial solution of the problem confronting exhibitors, who must listen to complaints from patrons about the secondary features which lengthen bills to 3½ hours, particularly when the main feature is a two-hour "Juarez" or a "Beau Geste."

United Artists will release the new Laurel and Hardy featurette, "A Champ at Oxford," and these ideally-matched zanies will, in the future make pictures for RKO Radio, also; it is hoped that these will be of four-reel length. That Oliver Hardy's blistering antics will grow tiresome in full-length features even when he has such expert comedy support as Billie Burke, Alice Brady and Harry Langdon, was proven in Hal Roach's 1938-39 fiasco, "Zenda," which laid an egg at most box offices.

RKO, Warners and M-G-M, of all the companies with shorts-programs, have maintained a consistently high standard for abbreviated subjects. Of RKO's program, the Disney cartoons, averaging only 8 minutes, invariably merit marque billing and draw many passer-by to the box office window. "March of Time," approximately 20 minutes in length, is a monthly release which is eagerly awaited by millions of picture-goers and, of the other RKO two-acters, the Edgar Kennedy or Leon Errol starring vehicles are equal in marquee value to many of the lesser adventure or western films seen on double bills. It is worthy of mention, perhaps, that of all the comedy product released each season, the Kennedy comedies and the two-acters starring those wis-wit knockkaboos, The Three Stooges, employ the wild chase and slapstick methods to get laughs just as Mack Sennett did so successfully in his silent comedies of happy memory.

M-G-M's racket expose films, grouped under the general title, "Crime Doesn't Pay," pack as much melodramatic excitement into their twenty minutes running time as do many Class C features three times their length. Although never employing actual draw names, these miniature dramas have proven an excellent training ground for such M-G-M younger players as Tom Neal, Ruth Hussey, Virginia Grey and others now appearing in the company's full-length features.

Warners' patriotic featurettes in Technicolor, depicting such memorable moments in American history as the signing of the Declaration of Independence and the story of Haydn Salomon, have excited favorable comment from press and public alike. The Salomon story, "Seas of Liberty," produced on a scale ordinarily reserved for feature pictures, was directed by Michael Curtiz and stars Claude Rains, supported by Gale Sondergaard, Donald Crisp and Henry O'Neill, all Warner players of featured caliber. Warners is now said to be laying plans to reduce the running time of future Nancy Drew pictures, starring Bonita Granville and Frankie Thomas, to twenty-reel length. These entertaining juvenile adventures were never strong enough dramatically when padded out to an hour's playing time. As twenty-minute featurettes, still starring Bonita, they should be highly enjoyable and worthy of more than mention—more so than features starring such untalented newcomers as William Henry, Linda Hayes, Joan Rogers or Judith Barrett, just a few of the players currently being given the burden of carrying the feature billing in major company releases. Names like these will never attract patronage. A Donald Duck cartoon or a March of Time have proven to exhibitors that they will.
What the Newspaper Critics Say

THEY ALL COME OUT
(1939)
...None of it is very new, but the material is well assembled and the story is told with dramatic effect...
B. C., NEW YORK TIMES

...Strictly documentary in theme and action...Obviously is telling the truth in a pleasing way, and there is not a sign of hokum...
R. W. D., N. Y. HERALD TRIBUNE

...Holts its own and more from the standpoint of excitement and thrills...Provides a dramatic insight into the federal prison system...
Andrew R. Kelley, WASHINGTON TIMES-HERALD

...Semi-factual photoplay of unusual construction...Hasn’t the pace or excitement of the usual prison story. Nevertheless, it has many interesting, factual things to tell...
Henry T. Murdock, PHILA. EVENING LEDGER

THE WARE CASE
(20th Century-Fox)
...Smooth production job...Has the lure of a readable novel without its attendant length...
R. W. D., N. Y. HERALD TRIBUNE

...Thrilling and exciting, capitaliy played and directed courtroom melodrama...
William Boehnel, N. Y. WORLD TELEGRAM

...Fair plus...Runs the gamut from flip comedy to grim tragedy...Built along smart and intriguing lines...
Irene Thirer, NEW YORK POST

HOTEL FOR WOMEN
(20th Century-Fox)
...Glittering gowns backed by swanky sets makes this a veritable style show—and a treat for the ladies...
Bernice Harrison, WASHINGTON TIMES-HERALD

...Miss Maxwell tries hard to keep up her reputations for gay cynicism...While it does not sound like strong going, it is pleasantly acted and directed bravely...
Glenn C. Pullen, CLEVELAND PLAIN DEALER

...Linda Darnell gets a great hand in the film and rather rates it...Aim Sothern sneaks off with the show as a girl who knows all the Broadway answers before they are asked...
Ollie Wood, PHILA. EVENING LEDGER

THE OLD MAID
(Warner)
...Tribute to the performance of Bette Davis in the title role...Curious resemblance in underlined theme between this and “Wuthering Heights”...Another fine theatrical property to come unadapted to the screen...
Frank S. Nugent, NEW YORK TIMES

...Casey Robinson has shaped a rather static drama to a fluent continuity...Edmund Goulding has staged it with feeling and taste...and Bette Davis and Miriam Hopkins, far from trying to steal the show from each other, contribute beautifully supplementary portrayals in the leading roles...A woman’s show...Enriching and deeply satisfying entertainment...
Howard Barnes, N. Y. HERALD TRIBUNE

...Excellent...Distinguished and profoundly moving...Bette Davis has added another superb portrait to her gallery of tragedy...
Archer Winsten, NEW YORK POST

...Highly emotional scenes between Miss Davis and Miss Hopkins contain the ultimate in effective characterization...Moves with unexpected rapidity...Gripping from beginning to end...
Sidney R. Whipple, N. Y. WORLD TELEGRAM

...Give Bette Davis half a chance, and she will wring tears from the most hard-hearted critic...Director Goulding manages to keep the somber story well in hand, providing the necessary “touch” to set off the performances of a superlative cast...
Bernice Harrison, WASHINGTON TIMES-HERALD

WHEN TOMORROW COMES
(Universal)
...Handsome and ably staged by John M. Stahl. It has the engaging starring team of Irene Dunne and Charles Boyer. The trouble is that the picture is plot-heavy...Pretentiously wearisome...
Howard Barnes, N. Y. HERALD TRIBUNE

“Middling-fair tear-jerker...Certain slickness and glibness which frequently makes for delectable entertainment...Good as the principals and supporting players are, they occasionally run up against some pretty static direction and some slightly morbid situations...”
William Boehnel, N. Y. WORLD TELEGRAM

...Good plus...Boils down to Mr. Charles Boyer...Women should love the picture. For men, it’s really educational...
Archer Winsten, NEW YORK POST

LADY OF THE TROPICS
(1939)
...Major fault of the current feature is the trite story...Settings are exotic and colorful...
Rob Reel, CHICAGO AMERICAN

...Pretty triumph of personality over plot...
Henry T. Murdock, PHILA. EVENING LEDGER

...Filmed against an intriguing setting, a trite story of obvious situations becomes agreeably entertaining—enormously aided by the presence of that gorgeous blonde girl, Holly Lamarr...
Arthur Bronson, PHILADELPHIA RECORD

UNEXPECTED FATHER
(Universal)
...Adds nothing to Sandy’s stature as an actor, but at least it gives him a chance to guggle and show off his walking ability...
J. P., NEW YORK HERALD TRIBUNE

...Merely another attempt to cash in on the undoubted charm, the disarming smiles, the gags and chuckles of the infant prodigy...
Sidney R. Whipple, N. Y. WORLD TELEGRAM

...Fairly...Hardly a bright line in it...Devoid of characterization and funny situations...Good portion of sentiment...
Archer Winsten, NEW YORK POST

...Depends almost entirely upon its wee starlet for entertainment...

WIZARD OF OZ
(1939)
...Delightful piece of wonder-working which had the youngsters eyes shining and brought a quietly amused gleam to the wiser ones of the oldsters...
Frank S. Nugent, NEW YORK TIMES

...Prodigal and spectacular fantasy...Principal appeal will be simply the young...Never quite makes one accept its fantastic assumptions...Whatever the film may lack in sheer fancy, it never fails to be an arresting spectacle...
Howard Barnes, N. Y. HERALD TRIBUNE

...Delightful fantasy...Handsomely mounted, frequently delightful and charming fantasy which cries out for the light, deft, humorous touch of a Walt Disney...Most of the players are excellent, but standing out above all others is Bert Lahr...
William Boehnel, N. Y. WORLD TELEGRAM

...Big, lavish fantasy...When it is good, it is very good...Too much reality has crept in, songs are continued beyond the point of suspense and interest sag...So much that is truly charming, exciting...
W. Ward Marsh, CLEVELAND PLAIN DEALER

...Like ‘Snow White’ its appeal is unlimited...Tells its story with suspense, action, a subtle and quick humor and a comparatively lively pace...A dream extravaganza...One of the screen’s deftest literal translations of a fantasy...
Elgie Finn, PHILADELPHIA RECORD
'GOLDEN BOY' EXTREMELY WELL DONE DRAMA
Rates • • • generally

Columbia
98 Minutes
Directed by Rouben Mamoulian.

Clifford Odets’ GOLDEN BOY comes to the screen as a finer, more engrossing drama than when presented on the stage. As it has been shaped by Columbia, it is an action-packed, fast moving prize fight drama with an intriguing new slant. It is this slant—the conflict between a youth’s physical desires and his artistic temperament—that gives the picture a woman’s angle, a rare achievement for a ring yarn. Exploitation possibilities are profuse, critical reaction will be favorable and word-of-mouth advertising will help. GOLDEN BOY is a great boxoffice bet.

Essentially the story is similar to the play, dealing with a young violinist who forges his studies to become a fighter. He is built up by crooked managers while satirizing himself with the atmosphere of the sports world to the despair of his kindly old father. The girl in his life is a gatetsnipe, who betrays him, only to realize later she is in love with him. After having killed a man in the ring, the boy returns to his family with the girl, both bent on effecting their regeneration.

'STANLEY AND LIVINGSTONE' INTERESTING ADVENTURE STORY
Rates • • • generally

20th Century-Fox
102 Minutes
Spencer Tracy, Nancy Kelly, Richard Greene, Walter Brennan, Charles Coburn, Sir Cedric Hardwicke, Henry Hull, Miles Mander, Holmes Herbert, Paul Hurst, David Torrence, Brandon Hurst, Joseph Urban, Paul Stauton, Montague Shaw, Hassan Sadi.
Directed by Henry King.

A compelling documentary adventure film which holds audience interest during a long series of superbly photographed travelogue scenes, STANLEY AND LIVINGSTONE will be remembered mainly as a great prestige picture. Viewed strictly from an entertainment standpoint, the film starts slowly, gradually builds interest through lengthy scenes of a dangerous trek into the depths of Africa and reaches a stirring climax in Stanley’s address to the doubting members of the Royal Society of Geographers. With a strong cast, backed up by a huge advertising campaign, the picture will garner good grosses in most situations.

A subbed romantic element has been introduced into this largely-factual story, but this has been almost forgotten during the travelogue sequences in which Spencer Tracy’s voice is heard describing the hardships encountered as Stanley’s safari pushes on to find Dr. Livingstone. Authentic long-range photographic shots of the African jungles and plateaus add beauty and color to these sequences. While real thrills are strangely lacking, the film is continually engrossing.

The entire story is built around Stanley’s famous words, “Dr. Livingstone, I presume,” as he finally comes face to face with the long-lost explorer and missionary in the heart of Africa. The scene is an affecting one in view of Stanley’s determination to find Livingstone despite the terrific perils which would have stopped a less courageous man. Stanley’s publisher, James Gordon Bennett of the N. Y. Herald, had given his reporter the assignment after Lord Tylee, of the London Globe, had published news that Livingstone was dead. Livingstone’s all-abiding faith and lack of interest in fame or fortune amazes Stanley and he is inspired to tell the world of the missionary’s great work among the African natives. Although his dramatic speech fails to convince the Royal Geographical Society that Livingstone has really found the source of the Nile, a dying message from the explorer brings proof and Stanley carries on the great work.

Spencer Tracy gives a magnificent portrayal of Stanley, even making the transformation from a hardened newspaper man into a courageous explorer convincing. Sir Cedric Hardwicke’s Dr. Livingstone is an impressive and inspired performance and Charles Coburn’s bull-headed Lord Tylee is another notable characterization. Walter Brennan and Henry Travers furnish some mildly amusing moments. Nancy Kelly gives her comparatively minor role a touch of sincerity, but Richard Greene is almost lost in the shuffle. Henry King’s direction is particularly effective in the dramatic scenes.

AD TIPS: Give the lobby a jungle atmosphere. Feature another great performance by Spencer Tracy.

LEYENDECKER

'GIRL FROM RIO' FAIR DUALLER FOR SMALL HOUSES
Rates • • — in naborhoods

Paramount
63 Minutes
Directed by Lambert Hillyer.

Slow-moving and actionless, this will prove only mildly diverting in the smaller naborhood houses. The good acting and Movita’s lovely singing voice provide the entertainment which the tepid story lacks.

Story casts Movita as a South American singer summoned to America when her brother is accused of murder. With the help of Warren Hull and her brother’s wife, Adele Pearce, Movita is able to pin the crime on Clay Clement, night club owner and arson expert.

Movita’s performance is the best she has ever given. Warren Hull is agreeable, as are Alan Baldwin and Adele Pearce. Kay Linaker and Clay Clement capably supply the menace.

Direction by Lambert Hillyer follows the routine lines of the story.

HANNA (Hollywood)
'HAWAIIAN NIGHTS' ENTERTAINING B MUSICAL
Rates • • as dualler

Universal
61 Minutes
Johnny Downs, Mary Carlisle, Constance Moore, Ethelma Girardot, Thurston Hall, Samuel S. Hinds, Robert Emmett Keane, William Fongo, Matty Melbeck and his orchestra, Sol Hurok Hawaiian Band.
Directed by Albert S. Rogell

This is an unpretentious little B musical, but it has more entertainment than many a lavish musical spectacle. Starting slowly, it rapidly picks up speed and gains momentum right down to the finish. The cast is propelled with lively young folks, assisted by several reliable veterans. It lacks the names to stand on its own, but HAWAIIAN NIGHTS will capture the pandilts on most dual bails.

The snappy yarn has Johnny Downs as the son of a hotel manager, Thurston Hall, who objects to his musical interests. He sends him to Hawaii to manage a hotel there. Downs tries to book his band into the hotel. When Hall hears of it Downs comes to the aid of Constance Moore, operator of a smaller hotel, by opening his band there. Hall flies to the Islands to end this foolishness. When Ethelma Girardot, an important business associate of Hall, has the time of his life at the opening, Hall reluctantly approves of Downs' musical ambitions.

Cast, composed mostly of young people, is good responding effectively to the deft direction by Alfred S. Rogell.

HANNA (Hollywood)

'NIGHT WORK' MILD FAMILY COMEDY
Rates • • in naborhoods and rural

Paramount
61 Minutes
Directed by George Archainbaud

As a filler on naborhood dual bails, this is fair entertainment. Story is slim, but amusing in spots, due to good performances and some rather amusing slapstick sequences. The family trade should find it mildly enjoyable. X. G. for action spots.

Yarn deals with the complications revolving around Donald O'Connor, an orphan adopted by Charlie Ruggles and Mary Boland. The youngster's grandfatser, Cleo Teens, arrives from California to check on the pair before giving his final consent to the adoption. A steeplejack by trade, he seeks to find in Ruggles his peculiar type of courage. After a series of mishaps, Ruggles displays his grit in an effective fashion, thus winning the old man's approval.

Performances are generally good, particularly by Boland, Ruggles, Teens and William Houdo.

George Archainbaud's direction fails to get beyond the limitations of the script except in the broad comedy sequences.

HANNA (Hollywood)

'MUTINY ON THE BLACKHAWK' WEAK STORY HAS ACTION
Rates • for action spots

Universal
62 Minutes
Richard Arlen, Andy Devine, Constance Moore, Noah Beery, Glenn Withers, Thurston Hall, Richard Lane, Sandra Kane, Paul Fix, Charles Trowbridge, Mabel Albertson, Mary, Manso Clark, Rayon Foulger, Princess Lang.
Directed by Christy Cabanne

First of the 1939-40 Arlen-Devine adventure films is strong on action and comedy, but weak on story. Based partly on historical fact, the story skips from slave trading in the Sandwich Islands to a mutiny on the high seas and finally to sequences showing the hardships endured by the early settlers in California. Director Christy Cabanne is not very successful in building suspense or holding audience interest during the progress of this muddled plot. Action fans will enjoy it, however, and the co-stars will carry it in the minor duals.

Early scenes in a native paradise and on an old square-rigged sailing vessel hold a good measure of excitement and the camera work during this portion of the film is particularly effective. Interest starts to lag soon after the ship lands in California and additional characters are introduced. Arlen plays a secret service agent sent to Hawaii to investigate reports of slave running between the Islands and California in 1849. Convinced that Noah Beery, captain of the "Blackhawk" is stowing away natives, he joins the crew and is instrumental in inciting a mutiny. With the Islanders re-leased from the hold, the crew takes over and lands the ship off California. Here the story takes a different turn and Arlen again comes to the rescue by saving the white settlers at Fort Bailey from being driven out by the Mexican General Romero.

In addition to being handy with his fists, Arlen handles the slight romantic interest capably. Andy Devine's comedy is well placed and he has able assistance in this department from Mabel Albertson as a pursuing widow, Noah Beery and Gunn Williams give standard villainous portrayals. Such historical characters as Kit Carson and General Fremont are seen for mere fleeting glimpses.

AD TIPS: Play up the new action team of Arlen and Devine.

LEYENDECKER

'QUICK MILLIONS' GOOD JONES FAMILY
Rates • • as dualler

20th Century-Fox
62 Minutes
Directed by Malcolm St. Clair.

The Family Jones can usually be depended

upon to provide an hour of light, down-to-earth entertainment. When aided by comic Eddie Collins that hour becomes even more enjoyable. In QUICK MILLIONS, Collins is the whole show—a genial, lovable clown whose pranks add zest, humor and interest to a pleasant, unpretentious story. Where the Jones Family is popular this will rank with the best. Elsewhere it is a first rate dualler.

Having just returned from Hollywood, the Jones Family discover they have been left a gold mine in Arizona. They sail off in their trailer. Of course its valuable is doubtful and to make matters worse a noted criminal is using the property's shark as a hideout. The trouble is climax when Father Jones is mistaken for the gangster and jailed. When the crook breaks in to free an associate, Jones captures him and collects a hands-one reward, thus justifying the trip and staying off further complaints from Grammy.

HANNA (Hollywood)

BOXOFFICE RATING: • Means POOR; • • AVERAGE; • • • GOOD; • • • • EXCELLENT
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M. Lawrence Daily, Notary Public, Phila.

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BEHIND PRISON GATES... With emphasis on action and suspense, Columbia again has turned its attention to melodrama "Behind Prison Gates". This time, Brian Donlevy and Al Ferguson, undercover men from the State Attorney General's office, have themselves committed to the pen in the hope of obtaining evidence against a gang of bank robbers. Ferguson is promptly murdered by a mysterious bullet. Donlevy plans a jail break to win the mob's confidence. His identity is discovered, but he traps the crooks with the aid of Jacqueline Wells.

THE HOBBY FAMILY. This is Warner Bros entry in the "family" series. It concerns a family whose every member has a hobby which eventually proves to be of some real value, despite the warnings of scoffers. The domestic group consists of Henry O'Neill, the father; Irene Rich, the mother; Jackie Moran, the young son; Jean Sharon, the pretty daughter; Aldrich Bowker, uncle Bert. Father is threatened with the loss of his job as editor of the town newspaper, but when he takes son Jackie on a vacation trip, the boy's hobby of short wave radio results in a scoop on a forest fire—so dad is reinstated as editor. This is the last Warner release for '38-'39.
The man whose name telegraphs weird, fascinating chills gives you the biggest of all his roles... as a doctor-turned-demon, burning with fierce hatred of humanity!

THE MAN THEY COULD NOT HANG

LORNA GRAY · ROBERT WILCOX · ROGER PRYOR
Screen Play by Karl Brown
Directed by Nick Grinde
A FRANKENSTEIN!

This insane world teeters on the brink of bottomless disaster and many men, as is usually the case when reason fails, resort to fatalistic prattle about the "inexorable" or "predetermined" course of human events. This war had to be, they like to say, preening their intellects in the mirror of any listener's attention.

The events in Europe were not inevitable. They are merely the outcome of man's smallness. And that simple and obvious observation sorely tempts us to draw a deadly parallel between the chaotic state of the silly world and our own distraught motion picture industry.

Let us say this war did have to be because a monster was running amuck in Europe, but the monster himself did not have to be. Had the men who dominated Europe after the World War been big enough intellectually; had they heeded the lessons of history; had they exercised the foresight to look ahead two decades, a mere speck of Time; had they controlled their lower instincts of hate and greed—the conditions on which this monster fed and fattened himself to a position of power would never have existed. There would have been no monster to track down and destroy at the cost of millions of lives, untold wreckage and shattering of this civilization mankind has built so slowly. The men of Europe were not big enough to meet and solve their problem twenty years ago. They are paying the price now.

The film industry, too, seems to be verging on a catastrophe. For six years our small voice and a few others have been crying into the wildernesses of New York home offices and Hollywood's studios for a return to reason. But the ones who could bring this about have been too preoccupied plunging on to destruction to heed a few "crackpots" and "chronic complainers."

When three-quarters of the motion picture theatres in the United States find it necessary to offer the public the bargain of two features for the price of one, should not the industry's leaders probe the causes? When thousands of theatres can only stimulate attendance by giving away dishes, or conducting games with prizes, is it not time to ask what's wrong? When attendance steadily falls; when critics hail a good picture as a rare species; when hundreds of theatremen appeal to the courts and the Government for relief from abuse; when the Congress of the United States begins to delve into industry problems; when the United States Government issues warnings and files dozens of suits against the industry—is it not due time for the men who control film business to FACE THE FACT THAT THEY ARE DESTROYING THEMSELVES?

What must happen before the men in power realize that their policies have demoralized production, antagonized their customers, destroyed public confidence? Are there no minds big enough in the entire industry to cope with the issues of over-production of quickies and under-production of quality product? To solve the problem of distributor-exhibitor relations in a broad and equitable way? Can't anyone in New York or Hollywood comprehend that the producers are making more pictures than they can make properly. What they make and force on exhibitors and the public is directly responsible for the peck of troubles now being visited upon their house. This monster Monopoly is a Frankenstein. It must be destroyed by those who created it—or it will surely destroy them.

MO WAX

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REVIEWS on pages 4-6-8-19
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NATIONAL SCREEN SERVICE
PRIZE BABY OF THE INDUSTRY
WAR PEACE AND THE MOVIES!

It was only to be expected that the first repercussions of Europe's new conflict should be felt by the motion picture industry. Most severe immediate blow is the closing of all English and French theatres. Fortunately, this will probably be only a temporary measure.

If anything, well-informed observers point out, a general European war may revive and reopen America's film exports. The World War offers an effective illustration of this outlook. After the first few weeks of combat, when the excitement and "novelty" wore off, there was recognized by the various governments the need for distracting and relaxing entertainment for their peoples. American movies contributed largely toward supplying this need and it is probable that this will be true during this conflict.

Furthermore, Hollywood will hardly feel the loss of its European revenue as severely as it would face several years ago. In the past half decade our film industry has been forced to be content with only meager returns from all but English speaking countries. The once lucrative Italian and German markets have been closed virtually 100 percent. Countries allied with and dominated by these two powers have been permitted no alternative but to similarly discriminate against American product.

At the moment Hollywood is concerned with the possible loss of some of its foremost personalities. Sound English mobilization include them—and this is quite likely—the following Britshers might be compelled to quit this country: David Niven, Charles Laughton, Errol Flynn, Donald Crisp, Sir Cedric Hardwicke, Richard Greene, Jas. Stephenson and director Alfred Hitchcock. This would mean at least three important films already in work would have to be shelved. About one dozen films planned for production within the next few weeks would have to be abandoned or new players assigned. The removal of these men would represent substantial losses for the studios affected.

PEACE AMONG THE ACTORS!

Already suffering from the shock of the European war, Hollywood seemed about to plunge into a battle of its own until late Sunday. At the eleventh hour that night a "war" between the AAAA and the IATSE for control of all actors was averted by a settlement, which gave the 4-A's practically all they were seeking.

Reliable reports indicate that the movie producers applied strong pressure to the powerful IATSE, union of practically all studio, stage and projection employees, to concede the actors the right to their own union. The strike was instigated by the IATSE's action in granting a charter to the AFA, the group headed by Ralph Whitehead, Sophie Tucker and Harry Richman. The AAAA charged that the IATSE was supporting a "competitive" union and threatened to take every one of its actor members off the stages and out of the studios until the I.A revoked the AFA's charter. With the strike set for Monday morning, the I.A capitulated: Sophie Tucker, who had been barred from working in a new show, was reinstated, and peace reestablished in the entertainment world.

WAR BY UNCLE SAM!

These imminent problems may appear to have taken the edge off the Government's latest blast at the film monopoly in the form of a charge of criminal contempt against Fox West Coast Theatres and the major companies filed last week in Southern California. Actually the suit is causing considerable, though outwardly apparent, alarm among local film executives.

The filing of the suit came as no surprise. Albert Law and Harold Collins, special assistants to the Attorney General, have been in Hollywood for the past two years collecting data, information, affidavits from independent exhibitors and producers.

That the action would carry criminal charges was not generally anticipated. The basis on which they were made is the contention of the Government that Fox West Coast violated a consent decree entered into in 1930. It was at that time that Harold B. Franklin, then president of Fox West Coast, was under indictment by the Federal Grand Jury. Fox West Coast hastily entered a consent decree. Two years later a modification of this 1930 decree took place. Since then, it is the contention of the Justice Department, Fox West Coast and the major studios have flagrantly violated the provisions both of the decree and the modification.

Opinions differ as to the reasons behind the Government's decision to institute criminal rather than civil proceedings. Some point out that a criminal action was necessitated because the suit involves contempt. Others declare a civil suit might nevertheless have been filed, but it is obviously the intention of the Attorney General's office to impress the film moguls with the seriousness of the issues, as well as its determination to clean up unwholesome practices in the motion picture industry.

PUBLICITY PEACE!

Another problem with which the studio heads cope during the past fourteen days concerns the publicity men.

About two years ago the Screen Publicists Guild was formed for the purpose of obtaining a closed shop and a minimum wage scale for studio publicists. Now an agreement has been reached with the producers.

The deal accomplishes much for the publicity men. Interests of the experienced men are safeguarded. The wage scale is equitable. The deal provides that wholesale "shake-ups" in a publicity department at a producers whom will be a thing of the past.

Chiefly it will cause the studio heads to become conscious of the importance of the individual publicity man—the extremely vital link between studio, the public and the press.

Increasing the standards of requirements, wages and prestige of members of the studio publicity departments will accomplish far more for the motion picture industry than many executives realize.
THE UNDERPUP' BRILLIANT MUSICAL HIT

Universal
S7 Minutes
Gloria Jean, Robert Cummings, Nan Grey, C. Aubrey Smith, Beulah Bondi, Virginia Weidler, Margaret Lindsay, Raymond Walburn, Ann Gillis, Paul Cavanagh, Billy Gilbert, Kenneth Brown, Bill Lehnart, Frank Jenks, Shirley Mills, Samuel S. Hinds, Ernest Truex, Doris Lloyd, Dickie Moore.

Directed by Richard Wallace

In THE UNDERPUP, Joe Pasternack, Universal and exhibitors have a hit picture of the first magnitude. The story is a delightfully simple affair, bright, frothy and refreshing. Interest, of course, is centered on little Gloria Jean, Pasternack's latest discovery. Miss Jean is a charming new screen personality, attractive in a not-too-prettily way, a natural actress and possessor of a young, lifting voice. Her singing is accomplished with remarkable ease and poise. Effective exploitation of the new little star, plus word-of-mouth advertising, will build THE UNDERPUP to good boxoffice returns in every location with the exception of action spots. It will appeal particularly where family trade predominates.

THE WOMEN' TALKY BUT FUNNY

MG-M
134 Minutes
Norma Shearer, Joan Crawford, Rosalind Russell, Mary Boland, Paulette Goddard, Phyllis Povah, Joan Fontaine, Virginia Weidler, Lucile Watson, Florence Nash, Muriel Hutchison, Esther Dale, Ann Hardy, Ruth Hussey, Dennis Moore, Mary Cecil, Mary Beth Hughes, Virginia Grey, Marjorie Main, Cara Witherspoon, Hedda Hopper.

Directed by George Cukor

Those who saw the stage version will be disappointed. Those who did not (and they comprise the vast majority of the millions) will find much in THE WOMEN to amuse and entertain them. Within the limitations of the Hay's Code, Metro did a good enough job. But many of the juiciest lines in the play have been deleted and that is why the movie seems slower and not nearly so bright as the original. The shears could have been used a bit more liberally and added interest might have been given the story by introducing the husband of the central character. However, there is still a lot of fun and truth in THE WOMEN as the film presents them and it is abetted by sparkling performances given by several of the ladies. Deluxe, class and naborhood theatres should get very good grosses. Action houses and rural will find the repeat much less enthusiastic.

The central plot serves merely as a base for a display of all the laser instincts of the weaker sex. How they gossip, scratch, claw and bite in the cliques! Norma Shearer, after many years of happy married life, is informed by her "best friend" that her husband is having an affair with Joan Crawford, a gaudy salesgirl. Her pride touched and wounded by her friend's gossip, Norma goes to Reno and obtains a divorce, although she still loves her husband and realizes his degredation is merely passing fancy. Her husband marries Joan. When her daughter, Virginia Weidler, brings word that her ex-husband is miserable and that Joan is having an affair with another man, Norma decides to take up the weapons of her sex and fight for her former husband's love again. She exposes Joan and accomplishes her purpose.

The sensation of the film is Rosalind Russell, who is superb as the catty "friend." Her performance brings gales of laughter. She walks off with the acting honors. Joan Crawford makes the wawdy salesgirl seem natural. It is a fine performance. Miss Shearer's role, while sympathetic, is the least colorful of all. Mary Boland, as a regular Reno habitue, gets quite a few laughs. Paulette Goddard has a grand brawl with Russell, the comedy highlight of the picture. Virginia Weidler scores as the child. Joan Fontaine tries ever so hard to effect Katherine Hepburn's voice and style. She should be herself.

George Cukor simply followed the stage version as closely as possible.

AD TIPS: Capitalize the huge ballyhoo campaign Universal has given Gloria Jean. Sell her as the outstanding screen discovery of the year.

PENN (Hollywood)

'IRISH LUCK' TOPNOTCH FRANKIE DARRO ACTION-COMEDY

Monogram
83 Minutes
Frankie Darro, Dick Purcell, Lillian Elliott, Sheila Darro, James Flavin, Dennis Moore, Maxton Jervied, Howard Mitchell.

Directed by Howard Bretherton

Monogram delivers a right smart little "sleep-er" in this one. It is the best Frankie Darro vehicle this reviewer has ever seen. It moves from the "opening scene" and is still picking up speed when the "end" title flashes on. There's nothing grade A about the production, but it soaks across entertainment with a bang. The script and direction are lightning paced. The yarn deals with amateur detecting, murder mystery, Irish "blarney" comedy and several thrills that will have 'em whooping. It's really an unusually creditable independent job that will more than please in naborhoods, rural and action houses.

Darro, a bell boy who fancies himself detective, beats Dick Purcell to the solution of a series of murders and mysteries that afflicts the hotel in which he works. The house dick, James Flavin, proves to be behind all the mysteries.

Laughs are piled on laughs throughout all the action by Maxton Jordelaid, Colored comic, who acts as Darro's pal and codeetective. Darro is his usual dynamic self. Dick Purcell and Lillian Elliott provide strong support.

Howard Bretherton's direction is very fast. He hardly gives the spectator an opportunity to catch his breath.

BARTON

(More Reviews on Page 6)
GOV'T HITS MAJORS ON COAST

Criminal contempt—those are harsh words generally connoting prisons and huge fines. But that is the latest way to be visited upon the motion picture industry by the Justice Department.

The occasion for this drastic situation is the Department’s action on the West Coast where the Government charges that the industry has violated a consent decree entered into with the Department in 1930 whereby the majors agreed to refrain from certain practices in the sales of motion pictures. This development climax approximately two years of investigation in California by the Department’s agents.

The criminal contempt proceeding has been instituted in the District Court for the Southern District of California against Fox West Coast Theatres Corporation, Fox West Coast Agency Corporation, Fox West Coast Service Corporation, 20th Century-Fox Film Corporation, Loew’s, Inc., Metro-Goldwyn Mayer Distributing Corporation, Paramount Pictures, Inc., RKO-Radio Pictures, Inc., RKO Distributing Corporation, Universal Film Exchanges, Inc., Warner Brothers Pictures, Inc., Vitagraph, Inc., United Artists Corporation and fifty-four individual officers and employees of these corporations.

“These proceedings are brought in accordance with the announced policy of this Department vigorously to enforce decrees entered in anti-trust proceedings, whether entered by consent or after litigation,” the Department stated.

The Justice Department announcement of the action stated that during the past several years they have received numerous complaints that the parties named in the decree were violating its provisions. As a result of these complaints, a comprehensive field investigation was launched. In the course of the investigation considerable evidence was developed indicating that the seven major distributors had given to Fox West Coast Theatres prior rights to negotiate for and to exhibit pictures released by them, it was charged. Further accusations are that Fox West Coast Theatres obtains such pictures on more favorable terms than independent exhibitors and is not required to purchase all pictures released; that Fox West Coast Theatres demands and receives adherence to zoning and clearance schedules in favor of its theatres and to the discrimination of independent theatres; and that such practices “have resulted in the monopolization by Fox West Coast Theatres of first run and other early run theatres in virtually every desirable location in Southern California.”

To paint in the background of the present action one must go back to 1930 when an equity suit was instituted by the majors alleging a conspiracy to restrain and monopolize trade in motion pictures. It was then charged that the distributors were granting preferences to Fox West Coast Theatres over its competitors, the independent exhibitors.

These preferences included the right to select and contract for pictures before the independent exhibitors; excluding independent exhibitors from showing pictures first run or in competition with Fox West Coast Theatres; and adopting and enforcing zoning and clearance schedules which granted Fox West Coast Theatres “arbitrary and unreasonable protection and clearance over independent exhibitors.” The defendants accepted a consent decree providing for enjoinment of the alleged conspiracy.

Assistant Attorney General Thurman Arnold, in announcing the proceeding, declared that “If the evidence to be presented to the court establishes that the decree has been violated, the proceedings will serve not only to punish the defendants for disobeying the court’s order, but also to recreate a situation in which the independent exhibitors may compete on equal terms with Fox West Coast Theatres Corporation.” As usual, the action was approved by Attorney General Frank Murphy.

Hays Sees Roosevelt and Murphy

A recent surprise visitor to the White House was movie czar Will Hays, MPDA proxy, who paid a ten minute call on the President. Following his short conference Hays departed directly from the Executive Mansion without disclosing the nature of his conversation with the Chief Executive.

At his last press conference, Attorney General Frank Murphy told reporters that Hays had also been in to see him, but was extremely cagey about what the motion picture mogul discussed. Murphy said that their discussion did not touch on any of the litigation between the Department and the majors but that they discussed “other motion picture matters involving the Department.”

Asked if he had heard reports that the purpose of Hays’ visit to the White House was to call off the Justice Department, Murphy said that so much thing was suggested to him.

Motion picture observers here, however, are convinced that Hays did not see Roosevelt and Murphy to discuss the weather.

Meanwhile, a projected trip by Murphy to the West Coast to confer with Special Assistant Charles H. Carr, who is directing the government’s income tax and labor cases against members of the industry on the West Coast, has been cancelled. The European war caused the change in the Attorney General’s plans. He must remain here now to work on the neutrality proclamation and other emergency measures.

Murphy was scheduled to confer with J. Edgar Hoover, chief of the G-Men, who is now in Los Angeles and make several stops on his way back. One of these was to have been in Detroit where it is rumored the Government will strike next in its anti-trust suits against the majors.

Only other development of interest at the Justice Department in the last two weeks was the reaction of Thurman Arnold to the move of Warners in adopting certain parts of the trade practice code in its 1939-1940 contracts. While refusing direct comment, Arnold suggested that reference should be made to his letter attacking the trade practice code for his opinion on Warners move. Indication was that he still believes the entire industry structure is illegal and incorporation of parts of the code in contracts will make no difference.
'FULL CONFESSION' SLOW AND SOMBRE DRAMA
Rates • • generally: slightly better for action houses

RKO
74 Minutes
Directed by John Farrow.

Some of the atmosphere of "The Informer" has been captured by this modestly budgeted RKO drama—but that is about all. Although it is unusual, it moves too slowly, lacks action and is too drab and sombre to be enthusiastically greeted by the public. It will serve as a substantial divider in most locations, but action houses should be able to exploit it for good grosses on its own.

Yarn deals with a murder committed by Victor McLaglen, who, in order to escape the consequences, commits a lesser crime and is sentenced to jail for a brief period. Meanwhile Barry Fitzgerald is accused of the murder, tried and sentenced to the chair. When an accident occurs to McLaglen, he makes his confession to Joseph Calleia, a priest. He tells of the murder. Upon his recovery, Calleia begs him to go to the police. McLaglen refuses. Knowing he must save Fitzgerald without breaking the confidence of his office, Calleia begins working on McLaglen and finally gets him to the point where he confesses his crime thus freeing an innocent man.

Calleia is outstanding in an extremely difficult role, which he endows with sincerity and understanding. McLaglen is good in his standard characterization. Barry Fitzgerald and Sally Eilers are excellent.

Farrow's direction shows imagination and ingenuity. With a story of more popular appeal, this man could really do a first rate job.

AD TIPS: Sell the title and build another great characterization by McLaglen, similar to "The Informer."

HANNA (Hollywood)

'THE STAR MAKER' MILD MUSICAL
Rates • • • on names and exploitation

Paramount
92 Minutes
Bing Crosby, Louise Campbell, Linda Ware, Ned Sparks, Walter Darnbrook, Leona Hoopes, Thelma Holt, Charles Braimick, John Galsan, Ben Webbo, Janet Waldo, Paul Stanton.
Directed by Roy Del Ruth.

Bing Crosby's name, the old song, the youngsters and the exploitation opportunities offered by THE STAR MAKER assure this Paramount production of fairly substantial boxoffice returns in almost every location. However, aside from the musical moments, its entertainment merits are few. Story is slim—obvious from the very start to its extremely poor finish. The career of Gus Edwards certainly offered a better story basis than this and those who expected a nostalgic glimpse into vaudeville's past will be bitterly disappointed.

Story casts Bing Crosby as a meek do well who marries Louise Campbell. He never quite gets a job until one day he forms a vaudeville act with a group of street urchins. Campbell's interest in wins him a spot at Tony Pastor's. The act clicks and lays the groundwork for numerous kid acts all over the country. Crosby prosers until the Geary Society steps in and forces him to close his show. He gets his greatest discovery, Linda Ware, with Walter Darnbrook and the New York Symphony Orchestra. When radio comes along—his activities are renewed.

Crosby's singing is as ever delightful. In the acting division the usually casual Bing appears stiff and ill at ease. Louise Campbell was a poor choice for a poorly written ingenue role. Linda Ware, Rogers' discovery, need not worry. Deanna Durbin. The young singer strains, grimmaces, poses and generally deports herself like any girl who wants to sing well but can't. Ned Sparks is welcome comedy relief. More could have been seen of Laura Hope Crews, who highlights the picture as Linda's operatic mother.

Roy Del Ruth's direction is fair.

AD TIPS: Sell the story of Gus Edwards, the man who made stars of unknown kids.
Feature Crosby.

HANNA (Hollywood)

'BEHIND PRISON GATES' INTEREST-HOLDING PROGRAMMER
Rates • • in action spots; good dualler for naborhoods

Columbia
63 Minutes
Brian Donlevy, Jacqueline Wells, Joseph Crehan, Paul Fix, Richard Fiske, Dick Curtis, George Lloyd, George McKay.
Directed by Charles Barton.

Realistic acting and capable direction add credibility to this melodramatic prison film, good secondary program fare. The opening scene shows a carefully planned, but unsuccessful, prison break and from this point the spectator's interest is held throughout the hour-long unrelenting. Director Barton has built up the suspense so cleverly that patrons will have scant time to ponder on the story's improbabilities. Action houses should get above average grosses, while naborhoods will find this a good supporting feature for a lighter picture on duals.

Mild amusement is furnished by the hero's technique in playing two accomplishments against each other and thus keeping the balance of each. The audience knows from the start that Brian Donlevy is one of the two state detectives in jail to gain information about suspected bank robbers. His position there becomes extremely dangerous after his assistant is found murdered and Donlevy, himself, is recognized by a new prisoner. The grapevine system informs the inmates that a 'check' is among them, but Donlevy manages to engineer an escape and lead one of the robbers to the hiding place of the loot.

Donlevy is an excellent type for the brashly tough-sounding detective who manages to carry off his criminal disguise believably. Paul Fix, as a jittery, nervous convict, is also outstanding. Jacqueline Wells has a small role as the sister of the dead prisoner who is surprised to find that Donlevy has assumed his name. The finale finds them heading toward an embrace.

AD TIPS: Emphasize the prison angle by building a front resembling jail bars. Mention Donlevy's performance in the current "Jean Geste."

LEYENDECKER

(More Reviews on Page 8)
NEW YORK TIP-OFF

War news may effect the film industry abroad but Broadway first-runs are still attracting crowds—rainy weather or fair. The Labor Day weekend, in particular, saw block-long lines outside the Radio City Music Hall and lobby hold-outs at the Capitol, Strand, Paramount, and even the Astor where that Old Faithful, "Goodbye, Mr. Chips," is filling the theatre for the seventeenth week.

"The Old Maid," which finished its fourth week at the Strand on Friday, Sept. 8, is to be held two more weeks as the first film to run for more than four weeks since "Forty-Second Street" played the house in 1933. When each of the first four weeks set a new house record, Warners' "The Razor," previously unselected at the Strand, was unselected until Sept. 22. "Fifth Avenue Girl" was a two-week sensation at the Music Hall where, in its second week, it outgrossed all other RKO pictures to play this huge theatre in years. Columbia's "Golden Boy," which opened Sept. 7, also seems set for a holdover. Another Thursday premiere was "Lady of the Tropics" at the Capitol which had been delayed until "The Wizard of Oz" completed its three-month runs in conjunction with personal appearances by Judy Garland and others in the cast. The Capitol's combination stage-screen shows have, however, been discontinued for the present. "The Rains Come" saw Roxy cashier customers again after two mild one-weekers, "Hotel for Women" and "The Adventure of Sherlock Holmes" and the Main Street's other stage-screen combo, "The Star Maker" and Larry Clinton's Orchestra, set a new summer mark at the Paramount and started its second week on Tuesday.

The straight film houses were topped by the Rivoli where "The Under-Pup," opened to big crowds on Labor Day following two and onehalf profitable weeks of "When Tomorrow Comes." Samuel Goldwyn's "The Real Glory" is announced for the same theatre on Sept. 16. The Criterion and the Globe are doing fairly well with recent mystery or action films, the Rialto better than that with Universal's dual release of "The Magny" and "The Raging," which delayed the playing of "Tropic Fury" for several days. Newsreel houses, such as the Embassy and the Trans-Lux, have attracted unusual attention in the past few days due to wide coverage and rush releases of events from here and abroad. The news-reel companies are working cutters overtime to prepare daily news specials.

De luxe social event of the film world was RKO's dinner in honor of Anna Neagle, star, and Herbert Wilcox, producer-director, of "Nurse Edith Cavell" at the Waldorf-Astoria following a private press preview of the picture at the Trans-Lux. Among those on the list, in addition to Toastmaster George J. Schaefer and the guests of honor, were Will Hays, W. G. Van Schumus, managing director of the Music Hall, Neil Dineen and Jules Levy, vice-president and sales manager, respectively, of RKO; Richard Patterson, newly-elected chairman of the board, and Charles Halffurt, Belgian vice-consul, with Mrs. Halffurt, W. I. Hay Johnston, Monogram president, Eddie Golden, Lon Lofton and other office executives gave the Monogram art director, Russell Bell, a farewell luncheon prior to his departure for the company's West Coast studios where he will headquarter in the future. Scott Dunlap, Monogram production head, and Producer Trem Carr returned to Hollywood the day before.

Each returning ocean liner from Europe brings film stars or executives hurrying back to the land of the free—and safe. Gene Autry, whose personal appearances abroad were cancelled, arrived this week accompanied by Herbert J. Yates. H. M. Warner returned last week on the Queen Mary as did Bob Hope. Douglas Fairbanks flew back to America on the Transatlantic Clipper but J. J. Milstein, eastern representative of Edward Small, returned by boat after flying to Europe on August 12. Jack L. Warner has cancelled his proposed European trip and will remain in Hollywood...W. F. Rodgers, M-G-M's general sales manager, back in New York after viewing new product at the studio, states that west coast exhibitors object to studio previews being advertised in Los Angeles theatres and that these amounts to a double bill...Jimmy Grant, Republic's president and general sales head, is back at the office here...Herman Wodber, 20th-Fox sales manager here from the West Coast, declares that the week of Sept. 17 of the R. E. Kent Sales Drive will be Daryl F. Zanuck Week in honor of the 20th-Fox studio head.

The success of Universal's Scranton premiere of "The Under-Pup," introducing the talented and unaffected Gloria Jean, was not only of great help in putting over the star and her picture, but a good industry-selling job as well. In like manner, Paramount's recent "dream train" carrying sixteen "most deserving orphans" from orphanages in principal cities throughout the country to Hollywood for the world press premiere of "The Star Maker" was another well-planned publicity stunt to help put over Linda Ware. This fourteen-year-old singing discovery was an unknown quantity to the film public but by acting as hostess, under Paramount's guidance, to these wide-eyed youngsters during their three-day stay in the film capital, she seemed a valuable newspaper space.

All over this country, the magic name of Hollywood is on everyone's lips. Only a few ever reach getting to the center of film production but their interest is constantly being whetted by magazine articles about the place. That is why it is actually a good investment for any company, or for that matter, the industry as a whole, to stage more of these space-getting affairs. The past season saw several of these huge, celebrity and press-laden caravans traveling to world premieres held at the heels of the pictures increasing public interest in such films as "Dodge City" and "Union Pacific" and guaranteeing good attendance when the picture had its general release.

It has always been our opinion that the players who enjoy earnings far above the average owe a definite responsibility to the business which rewards their efforts so lavishly. Instead of "getting away from it all" between pictures, a large group of these players should repay their obligations and enhance their popularity by embarking on well-conducted personal appearance tours. The Western stars have long been accustomed to these off-season personal appearances and the fact that Gene Autry, Tex Ritter and the other cowboy stars are favorites in "the sticks" is as much due to these tours as it is to their starring vehicles. By making these personal appearances the stars not only stimulate interest in motion pictures through letting the fans see them, but they also build up their personal followings.

The home owner angle is another sure-fire attention-getter for a star or supporting player and the wise showman always works the local interest idea at every opportunity. Maybe it is only a bit player, one of the authors or perhaps some local relative who will rate personal appearances and interviews. The world premiere of "Our Leading Citizen" was held in Van Buren, Ark., because its star, Bob Burns, was a home-town boy, but the event was broadcast over CBS with Burns, Irvin S. Cobb and others speaking to audiences throughout the country. Next, Paramount has scheduled the world premiere of "Honeymoon in Bali" in Wheeling, West Virginia, home town of tiny Carolyn Lee, daughter of a local steel mill worker and a record turn-out is almost assured.

The Scranton celebration for Gloria Jean will be talked about in the industry for weeks—on the scene it will be remembered for months to come. By stunts such as these the film companies will show the way to exhibitors in the art of publicity. That is as it should be.
FILM

\'NURSE EDITH CAVELL\' DISAPPOINTING, BUT HAS TIMELY THEME

Rates •• generally if exploited

Hollywood Preview

93 Minutes

Directed by Herbert Wilcox

\'NURSE EDITH CAVELL\' represents a sincere but futile attempt at making entertainment from an essentially documentary story. The film has some splendid moments in its second half, but the earlier portion is poor. Responsibility for this may be traced to producer-director Herbert Wilcox. His picture begins on the wrong foot when the premise for his story is established by a profusion of montage shots and quick, short scenes. They confuse the spectator, creating a blurred, indistinct motive for what follows. Secondly, there are too many characters in the piece—people whose relationship to the proceedings never become quite clear. Even the leading players have been established carelessly. For instance George Sanders makes no less than three appearances before he is identified or speaks a line. ZaSu Pitts suffers a somewhat similar fate. Despite its disappointing dramatic qualities, CAVELL is certainly timely in view of the present European situation. It should garner good grosses generally on this account.

Anna Neagle plays Edith Cavell, the English nurse who devoted her efforts to transferring prisoners of war across the Belgian border to Holland. Traveled down by the German Secret Service she is arrested, tried and sentenced to be executed. Despite the protests of the world, this decision is carried out. She goes to her death unafraid.

Miss Neagle's is probably a true conception of the martyred nurse. But, for dramatic purposes, her characterization lacks warmth. Her nobility and bravery are not quite natural. Edna May Oliver's work is outstanding. Geo. Sanders and Lionel Atwill impress as German officers. Best supporting work is that by Richard Denen, young newsmen, whose few scenes as an injured English aviator lend a warm note to the proceedings.

Wilcox would have had a far more appealing picture had he made Nurse Cavell a more warmly human character.

AD TIPS: Sell this as the great story of a woman's sacrifice in war time.

PENN (Hollywood)

\'DEATH OF A CHAMPION\' JUST ANOTHER PROGRAM FILLER

Rates • • for neighborhood double features

Paramount
64 Minutes
Lynne Overman, Virginia Dale, Joseph Allen, Art, Donald O'Connor, Susan Peters, Harry Davenport, Robert Paige, Mary Boland, Holbrook, Franklin A. Thomas, David Clyde

Directed by Robert Florey

This must be marked down as just one of those "time-killers" for dual bill houses. Starting with the powerful story idea of the murder of a blue ribbon dog, this strange conception proceeds to murder three people and attempts to stir up a lot of excitement over practically nothing at all. Entertainment values are very close to nil and its boxoffice value will probably correspond. \'DEATH OF A CHAMPION\' is strictly to be buried in the lower notch on dual bills, unless you can get the local dog-lovers in a future near it.

When a prize-winning Great Dane dies at a society dog show, three people who might have known why are murdered. Lynne Overman, "the human encyclopedia," who sells books at such functions, sets out to solve the crimes.

Donald O'Connor, juvenile amateur assistant to Overman, really clears up the mystery and paves the way for Overman to marry Virginia Dale, nurse to the millionaire owner of the dead dog.

The outstanding performance is turned in by young O'Connor. The others seem burdened by the innac material.

Robert Florey directed in manner that indicates he had little respect for the material himself.

PIX

\'SHOULD HUSBANDS WORK\' GOOD LAUGHS IN FAMILY

Rates • • for neighborhoods and rural

Republic
71 Minutes

Directed by Gus Weiss

Third in the Higgins Family series is an amusing domestic programmer made to order for neighborhood and small town audiences. With all the familiar comedy situations freshened up a bit, the laughs are plentiful and decided ly of the wholesome variety.

Patterned after the Jones Family pictures, rather than the Hardy series, the human side of the Higgins Family life is often neglected to stress the slapstick angle. Such sure-fire gags as a collapsing bed, a fall into a lake and a demonstration of a shampoo which unexpectedly removes all of a screen star's hair are brought into the plot to keep audiences amused.

Lil Higgins has the upper hand during most of the story which begins when her bungling efforts to help Joe keep his job with a cosmetics firm result only in his being fired. He finally hears of a post with a rival corporation, but again loses out by being transported to the country while he is asleep in a trailer. Mrs. Higgins' second attempt to fix matters in the plot before the company directors convinces them that she should be named business manager instead of Joe. With eldest son Sid also unemployed, his fiancee keeps her job and daughter Jean also finds work, while the males stay at home to do the housework. After Lil's great frolic with her shampoo formula, matters reach a climax with a chase after the eloping Sid to secure his ten shares of stock needed to complete a merger of the two cosmetic firms.

Hilarity was uppermost in the mind of Director Gus Meins and he received utmost cooperation from the three Gleasons, who play their parts in the popular brand comedy style. Harry Davenport, as the interfering grandpa, gives his every scene a droll touch and Rictor Churchill splutters effectively, as always. Marie Wilson, inevitably typed in the dumb fiancee role, is cute enough to make the romantic scenes believable.

( More Reviews on Page 19)
COLUMBIA

Four features are working at Columbia: "Beware Spooks" (Joe E. Brown); "Scandal Sheet" (Otto Kruger); "Blonde Brings Up Baby" (Singleton Lake), and "Incredible Mr. Williams" (Douglas-Blondell). September starters will be "The Shadow" (serial); "Renegade Law" (Charles Starrett); the Wesley Ruggles production "Arizona" (Arthur-Stewart), and "His Girl Friday" (Irene Dunne), to be produced and directed by Howard Hawks..."Passports to Happiness" has been set as Tony Martin's first musical for Columbia. Joseph Santley directs...Frank Capra's eagerly awaited "Mr. Smith Goes To Washington" is set for a press preview within the next few days...New three year contracts for Harry and Jack Cohn have been approved by Columbia trustees and await stockholder confirmation at the annual company meeting on September 20.

CASTINGS: Tony Martin in "Passport to Happiness"...Cary Grant, Irene Dunne, Ralph Bellamy, Gene Lockhart, Chalres Ruggles in "His Girl Friday"...Barbara Stanwyck, William Holden in "The Dame from New York"...Joel McCrea in "Arizona"...DIRECTOR ASSIGNMENTS: Joseph Santley to "Passport to Happiness"...Howard Hawks to "His Girl Friday"...

GRAND NATIONAL

This organization's money plans have apparently hit another snag. It is reported the RFC Board has decided to switch its loan from Educational-Grand National to G-N's studio corporation, Educational Studios Inc...When this money is made available to G-N (presumably within thirty days), it is understood that the promised Wall Street financing will also be forthcoming...Meanwhile E. H. Hammons and Franklin Warner continue to negotiate on the possibility of Fine Arts continuing to utilize G-N's releasing facilities when the company's financial problems are settled.

METRO-GOLDWYN MAYER

Six films are currently before Metro's cameras. Two of these have been started since our last report. They are "Judge Hardy and Son" (Hardy Family) and "Looking After Sandy" (Virginia Weidler-Bonita Granville)..."Broadway Melody of 1940" (Fred Astaire-Eleanor Powell) is scheduled to begin as we go to press...Probably the studio most seriously concerned by the European War is MGM. Metro's investments in Europe as well as in other parts of the globe, are large. This company's international reputation has been built up through the years by careful planning and strengthening of these investments. MGM has never made a secret of the fact that a large share of its revenue comes from sources outside the United States and other English speaking countries. Such stars as Garbo, William Powell, the late Marie Dressler and John Gilbert, Eleanor Powell, Jeanette MacDonald, Nelson Eddy, Clark Gable, Norma Shearer, Joan Crawford and Myrna Loy with their tremendous popularity abroad have played a large part in cementing MGM's international position. In very many cases MGM's pictures have been squarely pointed at this market. It is quietly rumored that in those countries where severe restrictions have hampered distribution of American films, MGM's losses have not been so great as those of other companies. Even from Nazi Germany MGM is said to have gotten a large share of its expected revenue. Some substantiation for this item may be found in a survey of representative German newspapers recently undertaken by your correspondent in which we discovered MGM product to be the only American films advertised on the amendment pages...More serious than any loss from the German market is the position of MGM's London Studio where Robert Montgomery and Maureen O'Sullivan have been making "The Baxman's Holiday"...According to word in Hollywood this production has been postponed...Likewise the contemplated filming in England of "Pride and Prejudice," with Norman Shearer, has been abandoned. It would appear then that MGM stands to be the biggest Hollywood loser as a result of the international chaos. However, if, as is generally expected by Hollywood, England and France revise their quota laws so as to permit more American films to be exhibited in their countries to compensate for their own anticipated curtailment of motion picture production, MGM's position will be the strongest...Quotas elsewhere will also be lifted for with France and England unproductive there is no other source for motion picture entertainment but Hollywood...In the unlikely event that this does not take place, look for a revamping of MGM's immediate production plans...Metro films are costly. The company's foreign revenue is important. Deprived of it, the cut down here will be more noticeable than that planned by the other major companies. But there need be no sacrifice of entertainment value if MGM's executives are wise. There may be some difficulties with the veteran MGM producers who have become accustomed to the company's lavish and generous policy. In this event the company will do well to give more measure of responsibility to the new and young producers and directors it is now developing—men like Leslie Fenton, Harold Boquist, Jack Chercock and others..."Thunder Afloat"...The Wallace Beery starring vehicle dealing with submarine maneuvers, will be released a month ahead of schedule thus tying in with the government's preparedness program..."Another Thin Man" returns to the sound stages for retakes...Jacques Tournier, who was previously attached to shorts department head Jack Cheetock, is anticipated as a move which will shortly make Cheetock a feature producer, a long reported MGM step...Tournier is being considered for the first of the "Nick Carter" series...Clark Gable and Joan Crawford will headline "Not Too Narrow, Not Too Deep" under Frank Borzage's direction. Crawford replacing Myrna Loy, originally set in the leading feminine role.

CASTINGS: Virginia Weidler, Gene Reynolds, Lois Wilson in "Patsy"...Nat Pendleton, Don Castle, Kent Rogers, Rand Brooks, in "Northwest Passage"...Greer Garson, Laura Hope Crews, Henry Travers, Claude King in "Remember"...DIRECTOR ASSIGNMENTS: William Tushie to "Patsy"

MONOGRAM

No new production at this plant. Activity resumes as this issue goes to press with the start of "Heroes in Blue". This is the first production of T. R. Williams, former Grand National treasurer who recently joined Monogram to make four pictures on this company's...
size-ups

'39-'40 schedule. "Overland Express" (Jack Randall), "Mr. Wong at Headquarters" (Karloff) and "Scouts of the Air" are also on Monogram's September schedule...Monogram officials announce the company is now operating at a profit, the net for the first six months of this year amounting to $14,000. Revenue is attributed chiefly to the Cooper, Karloff and Taisho Tommy pictures.

PARAMOUNT

Single new starter at Paramount is "Campus Wives." Also shooting are the following: "Diamonds Are Dangerous" (George Brent-Ilsa Miranda); "Remember the Night" (Stanwyck-Mac Murray); "The Phantom" (Lansdowne-Preston); "Untamed" (Tannen-Mullande) and "Victor Herbert" (Mary Martin-Alan Jones)...."The Farmer's Daughter" (Martha Raye) and "Strange Money" (Ellen Drew) are the next Paramount starters....Well ahead on the '39-'40 schedule, Y. Frank Freeman and Barney Balaban are reported mapping out '40-'41 production plans. With a few exceptions it is the hope of Paramount to complete its current season product during the next four months....Earl Carroll, during his visit to New York, closed a Paramount deal closing upon him to produce a picture slated to start tentatively on October 25. It is a remarkable comeback Carroll has made here on the Coast, where his theatre restaurant, first labeled as a flop, is standing up tourists and locals nightly....Paramount's decision to renew Ilsa Miranda's contract hinges on "Diamonds Are Dangerous." Paramount will institute its own trailer service in January....Latest wrinkle to be conceived by Paramount's energetic and ingenious publicists is a caravan to leave Los Angeles on September 13 for an 8,500 mile tour of the United States to plug "Ruler of the Seas." Caravan will consist of a three-masted clipper ship, a replica of the first steam vessel to cross the Atlantic, and two houses in which film players and their guests will ride from city to city. Paramount expects 500 cities to see their hullchoo during the six week tour, which will involve travelling by both land and water. Stunts like this and the others put over by Paramount in recent months revive one's interest and faith in showmanship.


REPUBLIC

"Kansas Terror", a three Mesquites Western, has been completed by Republic since our last column. Currently shooting is "Abraham Lincoln Boggs" with Edward Ellis and Anita Louise...Robert Baldwin, also in this picture, will appear in another Republic picture according to the terms of a recent contract concluded with the actor. Baldwin is the chap who will play the juvenile in the "Dr. Christian" series at RKO. Although it was believed the Ritz Bros. would work out the final picture in this series, Republic has optioned the picture for Republic in "Hit Parade of 1940." It now appears the unpredictable boys negotiated a release from Zanuck, leaving Republic up in the air....Sidney Salkow has been granted a release from his Republic contract and is reported signed at another unidentified studio....Gene Autry, who will return shortly from his English tour, may be rushed into three pictures before reporting for his loan-out assignment at 20th Century-Fox....Sally March, with no previous experience, has been selected as the new leading lady for Roy Rogers following a talent search by Republic.

CASTINGS: Ritz Bros., Frances Langford, in "Hit Parade of 1940"....Margaret Hamilton, Claire Trevor in "Abraham Lincoln Boggs"....

DIRECTOR ASSIGNMENTS: Ralph Murphy in "Hit Parade of 1940"....

RKO-RADIO

"Abe Lincoln in Illinois" (Raymond Massey), one of RKO's more important '39-'40 releases, is well under way at this plant. Preliminary location scenes have been finished and the company is currently working at the studio, "Remo", with Richard Dix and Gail Patrick under John Farnon's direction, is another new one here. Other production at RKO consists of "Hunchback of Notre Dame" (Laughlin) and "Allegheny Frontier" (John Wayne-Chauncey Trevor)...."That's Right You're Wrong", the Kay Kyser musical with Adolph Menjou, is the next to go. Other forthcoming productions are a new Saint picture, "Swiss Family Robinson" and "Heart of Darkness" (Orson Welles)....Edna Best and Thomas Mitchell have been signed for the roles of the parents in "Robinson," Mitchell, incidentally, will be the recipient of a publicity build-up by RKO in view of this and his featured assignment in "Hunchback of Notre Dame." Your reporter has urged better roles and publicity for this fine actor for some time. He has "stolen" enough pictures to be a star in his own right....Production will be resumed on "Vigil in the Night" on September 11. Picture was suspended early in August due to the illness of its star, Carole Lombard....Another RKO postponement is "The American Way," which is not expected to begin work until December. The future of Boris Morros in the RKO set up will be settled shortly. Morros has just completed his single RKO commitment: "The Flying Dames," with Laurel and Hardy. President George Schaefer has suggested Morros handle the low budgeted Scattergood Bains stories, of which there are four on RKO's '39-'40 program. These would serve as stop gaps between whatever more important endeavors Bains may essay....Douglas Fairbanks, Jr. is in line for the top spot opposite Ginger Rogers in "The Primrose Path."....Ginger Rogers in "Primrose Path."....Kay Kyser, Adolph Menjou, May Robson, William Hargans, Marion Oster in "That's Right, You're Wrong"....

DIRECTOR ASSIGNMENTS: Gregory La Cava to "Primrose Path"....David Butler to "That's Right, You're Wrong"....Edward Ludwig to "Swiss Family Robinson"....

20TH CENTURY

New starters at this studio are "Swannee River" (Don Ameche-Andrea Leeds-Al Jolson) and "Twenty Thousand Men a Year" (Ralph Scott-Mary Healy)....With the union situation settled, production activity at 20th Century will be vigorously pushed during the next 15 days when eight features are scheduled to get underway. The list is: "Daytime Wife" (Power), "The Blue Bird" (Temple), "The Man Who Wouldn't Talk," "The City," "Everything Happens at Night" "The Cisco Kid" (Romero), "Little Old New York" (Faye) and "Three Blind Dates"....The much-discussed "Grapes of Wrath" is set to start on September 25th. Interesting Hollywood is the controversy brought about by Darryl Zanuck's acquisition of the property and his determination to produce it. Every effort is being made to prevent the production of the picture, even to a threatened boycott of the Chase Bank which finances the company. This pressure, it appears, is not at all part of the build-up for the film, but maneuvering that is astounding even studio heads who expected trouble but not to such a large degree...."Twenty Thousand Men A Year," the Sol Maitz production now at work, has had its budget increased due to its emphasis on national defense--a theme deemed exploitable at the present time. It will be released as a Cosmopolitan Production....Success of "Frontier Marshal" has inspired a sequel titled "Law West of Pecos," to star Cesar Romero, Nancy Kelly, Randolph Scott and Binnie Barnes....Henry Duffy, veteran West Coast theatrical producer, has been signed by 20th Century as an aide to Darryl Zanuck.

(Continued on next page)

UNITED ARTISTS

Walter Wanger's "Send Another Coffin" is the single new starter by this company. It joins Hal Roach's "Of Mice and Men"...UA's activity will be augmented this week when David Selznick begins work on "Rebecca," Edward Small's "South of Pago Pago" starts on September 13, as does Wagner's "Next, Home Across the Bay"... Samuel Goldwyn, it is reported, has postponed "Raffles," although some footage has already been shot. David Xiren, star of the picture, is reporting to the English army, in which he is an officer...Chayton Moore replaces Jon Hall as star of "Pago Pago," due to the decision of producer Small to build up his own player rather than one on a loan-out...Hal Roach has handed D. W. Griffith the producer post on "1,000,000 R. C. G." to go into production in November...Sol Lesser has departed for New York to confer with Thornton Wilder on his forthcoming picturization of the author's play "Our Town"...Before leaving Hollywood for New York Murray Silverstone declared the European War would have absolutely no effect on UA's '39-'40 program. No changes whatsoever are contemplated despite the fact UA, like Metro, heads heavily on world wide distribution.

CASTINGS: Florence Bates, Edward Fielding in "Rebecca" (Selznick)... Peter Godfrey, Max Selkon, Thomas London in "Raffles" (Goldwyn)... Chayton Moore replaces Jon Hall in "South of Pago Pago" (Small)... Reginald Gardiner in "The Dictators" ( Chaplen)... Bobby Hearn, Kent Taylor in "Escape to Paradise" (Leisen)... DIRECTOR ASSIGNMENTS: Charles Vidor to "South of Pago Pago" (Small)... CONTRACTS: Kent Taylor to one picture deal (Leisen)

UNIVERSAL

Universal is the single Hollywood studio to effect no production letdown during the hectic two weeks of the actors battle. Three features were sent before the cameras, in addition to a trio of pictures already at work. The new ones are: "The Galloping Kid" (Johnny Mack Brown-Fuzzy Knight-Bo Baker); "Green Hell," the first Harry Edington production, starring Douglas Fairbanks, Jr. and Joan Bennett, and "The Man From Montreal" (Richard Arlen and Andy Devine). Other U productions include "First Love" (Deanna Durbin), "Rio" (Rathbone-Sigrid Girie) and "Terror of London" (Rathbone-Karloff)... "Destry Rides Again" (James Stewart-Marlene Dietrich) is the next important Universal starter...It should be underwritten by the time this item is read...Billy Lehnart and Kenneth Brown, two of the most refreshing youngsters the screen has seen in many years have been signed to a long term contract by Universal. The kids are the riots you've probably been hearing and reading about in the preview reports on "The Underdog." Discovered by Joe Pastorak, they will be featured in future U films...Barbara O'Neill impressed so vividly in "Stella Dallas" and more recently in "When Tomorrow Comes" has been signed to a term contract by Universal...Despite the unsettled conditions in Europe, Universal's Harold Schnitzer sailed for England to secure background shots for "Tower of London." He will also direct "Major Barbara," the Gabriel Pascal production of the Shaw work, unless unforeseen conditions interfere.

CASTINGS: Made in "Green Hell"...Irene Hervey, Allen Jenks, Samuel F. Hills, Warren Hymer, Jack Carraway, Edmund McDonald, Tim Peden, Lillian Yarbo in "Destry Rides Again"...Deanna Durbin in "It's a Date"... DIRECTOR ASSIGNMENTS: George Marshall to "Destry Rides Again"...William Seiter to "It's a Date"... CONTRACTS: Barbara O'Neill to 5 year pact...Bill Lehnart, 8 yrs. old; Kenneth Brown, 7 yrs. old, to deal...

WARNERS

Only one new started at this plant—"Gambling on the High Seas" (Wayne Morris-Jane Wyman)...At this plant where every news dispatch seems to indicate the names of John Garfield, Bette Davis, James Cagney and George Raft, it is difficult to know exactly what is going on. However, the following appears to be the WB lineup for the next six months as set by Jack Warner and Hal B. Wallis. "The Sea Hawk" (Eddie Flynn-Dennis Morgan); "Devotion" (Davis-Hopkins); "Invisible Stripes" (Cagney-Raft-Jane Bryan); "The Life of Alfred Nobel"; "The Patent Leather Kid" (Raft-Priscilla Lane); "Sante Fe"; "John Paul Jones" (Cagney); "Bridge of Sighs" (Ronald Reagan-Rosemary Lane); "Brother Rat and the Baby" (Eddie Albert-Wayne Morris); "Pacific Coast Jane-Jane Bryan); "Desert Song" (Dennis Morgan); "The Life of Tony Pastor" (Ed. H. Robinson); "Edgar Allen Poe"; "The Fighting 69th" (Cagney-Raft-Priscilla Lane); "Forgotten Eagle"; "Guilty Women" (Jane Bryan-Ronald Reagan); "The Holy Terror" (Wayne Morris); "The Last Bad Man" (Dick Foran); "Lost Beauty" (George Brent-Geraldine Fitzgerald); "Mama Ravilo" (Cagney); "O'Brien"; "Menace of the Sea" (Bogart-Reagan-Lyla Lys); "Nevada" (Flynn); "The Poor Nut" (Eddie Albert); "Secrets of a Private Nurse" (Dennis Morgan-Gloria Dickson); "Torrid Zone" (Raft-Sheridan); "Underground" (Garfield Fitzgerald); "Timber" (Morgan-Dickson) and "We Shall Meet Again" (Davis-Brent)...Most independent exhibitor circles have been most enthusiastic concerning the WB statement of policy of 39-'40. It was funded as a courageous attempt toward leading the industry out of its trade practice evils...Return of Gordon Hollandhead next week will find the WB short subject department inaugurating a period of heavy activity..."Old Hickory," dealing with Andrew Jackson; "Father of His Country," based on the life of George Washington, and a featurette on Teddy Roosevelt are among the more important shorts scheduled.


INDEPENDENTS

First production titled "Torture Ship" by the newly formed Producers Pictures starts this week. No cast has been set for the picture to be directed by Victor Halperin. Four other titles are in preparation: "Trails West," to introduce a cowboy family headed by a youngster, Bobby Clark: "Hitler - Beast of Berlin," "Wanted for Murder" and "The Man from Oklahoma," the latter being the first of a contemplated series of westerns to star George Houston.

Jack Skibball is back from New York after arranging finances for three pictures for an as yet unannounced releasing organization. First is the Sinclair Lewis yarn "Angela is Twenty-One," Second is "For All Of Us," based on an Ursula Parrot story.

1. H. Hollberg, national distributor of foreign language pictures spent a few days in Hollywood lining up deals on "School for Husband", "The Living Dead", "Escape From Yesterday" and "Wrang River".

West Coast Editor: David A. Hanna, 1949 North Taft Avenue; Hollywood, California. Phone: Greenville 1891.
Address all communications concerning news or advertising to Mr. Hanna, above address.
In the Release Chart, the date under “Details” refers to the issue in which cast, director, plot, etc., appeared. "Ref" is the national release date. "No." is the release number. There may be variations in the timing in states where there is censorship. All new productions are on 1938-39 programs, unless otherwise noted.

**FILM COLUMBIA**

**1938-39 Features** (41) Completed (34) In Production (8)

**Westerns** (16) Completed (2) In Production (14)

**Serials** (10) Completed (4) In Production (6)

**1939-40 Features** (40) Completed (33) In Production (7)

**Westerns** (16) Completed (2) In Production (14)

**Serials** (4) Completed (1) In Production (0)

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**BLOINDIE BRINGS UP BABY**

Domestic comedy—Shooting started: August 31

**Cast:** Penny Singleton, Arthur Lake, Lacey Simms, Jonathan Hale

**Story:** Deals with the complications that ensue when Penny singleton boys baby Lacy Simms according to the methods outlined in books on child psychology.

To be released on 39-40 program

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**INCREDIBLE MR. WILLIAMS**

Mythology comedy—Shooting started: August 28

**Cast:** Melen Drew, Joan Blondell, Ruth Donnelly, Charles Kellogg, Donal Mac Bride, Wallace Miller, William Hall, William Parrish, Walter Kingsley, Dick Curtis, Blanche Yarrow, Jack Chefe, William Hare

**Director:** Alexander Hall

**Producer:** Everett Riskin

**Story:** Shows Donnelly, a lawyer, and Joan Blondell, daughter of the mayor, turn sleuths to solve political crimes.

To be released on 39-40 program

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**IN PRODUCTION**

**1939-40**

**Title—Running Time**

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<thead>
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<th>Title</th>
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<th>Details</th>
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<tbody>
<tr>
<td>Behind Prison Gates (65)</td>
<td>R. Denleer-J. Wells</td>
<td>6-3</td>
<td>7-27</td>
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<td>Blind Alley (72)</td>
<td>c. Murray-J. Donald</td>
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<td>3-11</td>
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<td>Golden Boy (88)</td>
<td>R. Shaeffer-M. Broderick</td>
<td>3-11</td>
<td>4-15</td>
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<td>Idol of Destiny (92)</td>
<td>R. Egan-M. Broderick</td>
<td>4-15</td>
<td>5-18</td>
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<td>King, the Wild Stallion (90)</td>
<td>E. Stone-J. Stone</td>
<td>5-15</td>
<td>8-22</td>
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<td>My Son Is a Criminal (53)</td>
<td>A. Baxter-J. Wells</td>
<td>12-3</td>
<td>19-7</td>
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<td>North of Shanghai (50)</td>
<td>B. Farnese-J. Craig</td>
<td>10-10</td>
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<td>North of Yukon (64)</td>
<td>C. Starrett-L. Winters</td>
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<td>3-20</td>
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<td>Only Angels Have Wings (214)</td>
<td>J. Arthur-Conant</td>
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<td>Overland with Kit Carson (serial)</td>
<td>R. Elliott-M. Donald</td>
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<td>5-12</td>
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<td>Riders of Black River (54)</td>
<td>J. Starrett-J. Starrett</td>
<td>7-29</td>
<td>10-01</td>
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<td>Rio Grande (59)</td>
<td>J. Starrett-J. Dodson</td>
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<td>Romance of the Redwoods (67)</td>
<td>H. Hicken-J. Parker</td>
<td>5-15</td>
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<td>Strange Case of Dr. Mors (67)</td>
<td>J. H. Edlin-J. Hare</td>
<td>7-30</td>
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<td>Sundown in Hellbora (4)</td>
<td>R. Elliott-J. Meredith</td>
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<td>Terror of Tiny Town (63)</td>
<td>R. Curtis</td>
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<td>J. Starrett-J. Meredith</td>
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<td>Trapped In The Sky (60)</td>
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<td>15-12</td>
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<td>J. Starrett-J. Meredith</td>
<td>4-8</td>
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<td>J. Holt-D. Costello</td>
<td>11-5</td>
<td>3-14</td>
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<tr>
<td>Wreckage (63)</td>
<td>J. Holt-D. Costello</td>
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**RELEASER CHART**

**1939-40**

**Title—Running Time**

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<td>J. A. Stone-J. Stone</td>
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<td>Miracle of Main Street (50)</td>
<td>M. Morgan-J. Talbot</td>
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<td>Panama Patrol (60)</td>
<td>R. A. wine-J. Winters</td>
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<td>3-24</td>
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<td>Ride 'em Cowgirl (53)</td>
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<td>R. Carlin-J. P. Ford</td>
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<td>5-31</td>
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<td>Water Raisers (54)</td>
<td>J. P. M. Ford-J. P. Ford</td>
<td>11-15</td>
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**METRO GOLDWYN-MAYER**

**1938-39 Features** (44) Completed (47) In Production (0)

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**GRAND NATIONAL**

**1938-39 Features** (26) Completed (9) In Production (0)

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**RELEASER CHART**

**1939-40**

**Title—Running Time**

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Details</th>
<th>Rel. No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cipher Bureau (50)</td>
<td>R. A. menus-J. Stone</td>
<td>1-18</td>
<td>4-12</td>
</tr>
<tr>
<td>Cope Express (26)</td>
<td>J. A. Stone-J. Stone</td>
<td>4-15</td>
<td>8-26</td>
</tr>
<tr>
<td>Miracle of Main Street (50)</td>
<td>M. Morgan-J. Talbot</td>
<td>5-6</td>
<td>9001</td>
</tr>
<tr>
<td>Panama Patrol (60)</td>
<td>R. A. wine-J. Winters</td>
<td>1-28</td>
<td>3-24</td>
</tr>
<tr>
<td>Ride 'em Cowgirl (53)</td>
<td>J. P. M. Ford-J. P. Ford</td>
<td>1-2</td>
<td>3-18</td>
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<tr>
<td>Stunt Man (51)</td>
<td>R. Carlin-J. P. Ford</td>
<td>3-10</td>
<td>5-31</td>
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<tr>
<td>Sunset Murder Case (54)</td>
<td>J. P. M. Ford-J. P. Ford</td>
<td>11-14</td>
<td>11-14</td>
</tr>
<tr>
<td>Water Raisers (54)</td>
<td>J. P. M. Ford-J. P. Ford</td>
<td>11-15</td>
<td>9-11</td>
</tr>
<tr>
<td>Tell A Chance (53)</td>
<td>J. Angel-K. King</td>
<td>5-5</td>
<td>9001</td>
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<tr>
<td>Trapped In The Sky (60)</td>
<td>J. Holt-K. DeBille</td>
<td>15-12</td>
<td>6-11</td>
</tr>
<tr>
<td>Western Caravans (60)</td>
<td>J. Starrett-J. Meredith</td>
<td>4-8</td>
<td>6-15</td>
</tr>
</tbody>
</table>

---

**JUDGE HARDY AND SON**

Domestic Comedy—Shooting started: August 31

**Cast:** MICKEY ROURKE, Lewis Stone, Ann Rutherford, Cedric Parry, Fay Holden, Sarah Eden, Brintte Granville, Anna Preissler

**Director:** George Neitz

**Producer:** Louis Ostrum

**Story:** Deals with complications confronting Mickey Rourke and Lewis Stone when Mrs. Hardy (Fay Holden) becomes seriously ill.

To be released on 39-40 program

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**LOOKING AFTER SANDY**

Comedy—Shooting started: August 1

**Cast:** Virginia Weidner, Brintte Granville

**Director:** William Thielle

**Producer:** General Office

**STORY:** Unavailable—see next issue

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**IN PRODUCTION**

**1938-40**

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**Bababula**

Details 7-1

**East and Forth**

Details 8-76

**Northwest Passage**

Details 7-15

**Remember**

Details 8-12
## RELEASE CHART 1938-39

### Paramount

**1938-39 Features** (52) | Completed (41) | In Production (9)
--- | --- | ---
Westerns (6) | Completed (5) | In Production (1)

### 1939-40 Features** (58) | Completed (19) | In Production (6)
--- | --- | ---
Westerns (6) | Completed (5) | In Production (1)

### KNIGHTS OF THE RANGE (Completed)

**Details:** Issue August 25, 1939

**Story:** Revolves around Howard P. Hayes, a young rooster who is rehabilitated when he falls in love with Jean Parker, daughter of a cattle king.

### CAMPUS WIVES

**Drama—Shooting started: August 25**

**Cast:**
- Joseph Losey: Jack Ruby
- Virginia Dale: Peter Hayes
- Betty Moran: Jean Ruby
- Joyce Mathers: Wanda McKay
- Lora O'Connell: Lou O'Connor

**Director:** Kurt Neumann

**Associate producer:**

**Story:**

- Depicts carried life among college students.
- Joseph Allen is a science student who marries wealthy Jean Casey.
- Betty Moran and John Arledge portray young Bogart who marries a showgirl.
- Virginia Dale is the rapper who loves Peter Hayes, the college football hero.
- How their diverse problems are settled by mutual assistance is the basic premise of the story.

To be released on '39-40 program

## IN PRODUCTION

### DIAMONDS ARE DANGEROUS

- Details not under any other title

**Synopsis**

- Mater on a Mission: Virginia Dale
- Redhead: Peter Hayes

**Details under title: Parents on Probation

### BUDDING DRUMMOND'S BRIDE (53)

- Details under title: Mr. and Mrs. Budlbg Drummond

### HELLO, MR. McLEAN (75)

- Details under title: Invitation To Happiness

**Synopsis**

- Locations Lost Men (69): Virginia Dale

### KILLING OF A CHIMNEY SWEEP (77)

- Details under title: North of Singapore

### LADY FROM KENTUCKY, THE (75)

- Details under title: The Happy End

### LITTLE ORPHAN ANNIE (66)

- Details under title: A. Wong-A. Tamiroff

### MAGNIFICENT FRAUD (73)

- Details under title: Akroyd, Copeland, and MacLaine

### MIDNIGHT (92)

- Details under title: Rosebud-Rosebud

### MISSION BAY DANCE (69)

- Details under title: Never Say Die

### NIGHTWALK (61)

- Details under title: Hennessey, Finlay

### PRIDE OF THE WEST (85)

- Details under title: A. Wong-A. Tamiroff

### RIDE A CROOKED MILE (78)

- Details under title: Rides From Yesterday

### SLIDE ON THE SAGE (68)

- Details under title: Riders of the Range

### SOME LIKE IT HOT (68)

- Details under title: The Happy End

### STORM SINNER (68)

- Details under title: A. Wong-A. Tamiroff

### Tam Swayer, Detective (68)

- Details under title: A. Wong-A. Tamiroff

### UNDERGROUND DUETER (67)

- Details under title: A. Wong-A. Tamiroff

### UNTAMED

- Details under title: A. Wong-A. Tamiroff

### ZARA (86)

- Details under title: A. Wong-A. Tamiroff

## RELEASE CHART 1938-39

### MONOGRAM

**1938-39 Features** (26) | Completed (21) | In Production (0)
--- | --- | ---
Westerns (16) | Completed (14) | In Production (0)

### 1939-40 Features** (26) | Completed (16) | In Production (0)
--- | --- | ---
Westerns (16) | Completed (16) | In Production (0)

## RELEASE CHART 1938-39

### TITLE—RUNNING TIME

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
</tr>
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### Cast

<table>
<thead>
<tr>
<th>Actor</th>
<th>Character</th>
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</table>

### Details Rel. No.

<table>
<thead>
<tr>
<th>Across The Plains (52)</th>
<th>J. Randall-J. Reed</th>
<th>3-6</th>
<th>6-1</th>
<th>5835</th>
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<tbody>
<tr>
<td>Bad's on Borrowed Time (58)</td>
<td>J. Randall-J. Reed</td>
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<td>6-1</td>
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<tr>
<td>Good's (60)</td>
<td>J. Randall-J. Reed</td>
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<tr>
<td>Convict's Code (60)</td>
<td>J. Randall-J. Reed</td>
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<td>Dakota Man (60)</td>
<td>J. Randall-J. Reed</td>
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<tr>
<td>Done With the War (58)</td>
<td>J. Randall-J. Reed</td>
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<td>6-1</td>
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<tr>
<td>Four's (45)</td>
<td>J. Randall-J. Reed</td>
<td>3-6</td>
<td>6-1</td>
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<tr>
<td>Full Man's (45)</td>
<td>J. Randall-J. Reed</td>
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<td>6-1</td>
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<td>Girl From Rio (63)</td>
<td>J. Randall-J. Reed</td>
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<td>Go West (63)</td>
<td>J. Randall-J. Reed</td>
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<tr>
<td>Great Western (45)</td>
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<tr>
<td>In Old West (52)</td>
<td>J. Randall-J. Reed</td>
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<td>Kittatinny (45)</td>
<td>J. Randall-J. Reed</td>
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<td>Lawbreakers (58)</td>
<td>J. Randall-J. Reed</td>
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<td>Lonesome (45)</td>
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<tr>
<td>Man From The Range (52)</td>
<td>J. Randall-J. Reed</td>
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<tr>
<td>Man's (63)</td>
<td>J. Randall-J. Reed</td>
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<tr>
<td>Man's Prairie (66)</td>
<td>J. Randall-J. Reed</td>
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<tr>
<td>Outlaws Of The Range (63)</td>
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<td>Prairie Dog (65)</td>
<td>J. Randall-J. Reed</td>
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<td>6-1</td>
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<td>Prairie Duster (65)</td>
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<td>Pure And Portly (45)</td>
<td>J. Randall-J. Reed</td>
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<td>6-1</td>
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<td>Range Rats (58)</td>
<td>J. Randall-J. Reed</td>
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<tr>
<td>Rough riders (58)</td>
<td>J. Randall-J. Reed</td>
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<td>Stampede (67)</td>
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<td>Wild Horse Canyon (52)</td>
<td>J. Randall-J. Reed</td>
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<td>6-1</td>
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<tr>
<td>Wolf Call (66)</td>
<td>J. Randall-J. Reed</td>
<td>3-6</td>
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</tbody>
</table>

### DETAILS

- girl From Nowhere
- Sky Patrol Man
- Song of the Backwoods (56)
- Story Reformer
- Streets of New York (53)
- Stronghold (41)
- Trigger Stool (41)
- Undercover (41)
- Wasted By Scandal Yard (41)
- Wild Horse Canyon (52)
- Wolf Call (66)
ABE LINCOLN IN ILLINOIS

Historical drama—Shooting started: August 14
Cast: Raymond Massey, Mary Howard, Fred Kohler, Jr., Ruth Gordon, Maurice Murphy

Director—John Cromwell
Producer—Max Gordon

Story: Deals with Lincoln's life and political growth in Illinois up until the time he left for Washington on the eve of his first inauguration as President.

To be released on 39-40 program

RENO

Drama—Shooting started: August 25
Cast: Richard Dix, Gail Patrick, Anna Louis, Claire Dodd, Laura Hovey

Director—John Farrow
Producer—Robert Sisk

Story: Concerns the formation of Reno as a divorce center when Richard Dix, a lawyer, discovers a clause in the state law making divorce easier. He creates a new law which now has a thriving business. The Reno atmosphere allures Dix and his wife, Gail Patrick, besides having a strong appeal for people on their daughter, Anna Louise.

To be released on 39-40 program

IN PRODUCTION

1939-40 Features (54) Completed (38) In Production (6)
Westerns (6) Completed (6) In Production (0)
Serials (6) Completed (7) In Production (0)

ABRAHAM LINCOLN BOOGS

Drama—Shooting started: August 12
Cast: Edward Ellis, Anna Louis, Dick Baldwin, Harold Huber, Margaret Hamilton, Cron Boris

Director—Dudley Murphy
Pro. coder—Robert North

Story: From the story of a small town lawyer who surrenders his honor to protect his adopted daughter, Anna Louise, from becoming the victim of the local blackmailer.

To be released on 39-40 program

RELEASE CHART

1938-39

Title—Running Time

Cost Details Rel. No.
Blue Skies (56) G. Argy, J. Storey 3-11, 1-28 411

Details under title: Patrice's Annie

Call of the Canyon (58) H. Harr, B. Riley 8-2, 7-19 411

Details under title: Under the Canopy

Destiny (59) M. Lewis, W. H. Fitzgerald 10-1, 12-8 411

Details under title: Stand Up and Sing

In Old Caliente (57) R. Rogers, H. M. 5-29, 6-19 411

Details under title: Rodeo Ranch

I Was a Condoll (60) MacLane, H. R. 5-1, 6-7 411

Details under title: The Man Who Rode a Horse

Man of Conquest (60) D. O'Connell, B. Duke 5-1, 6-12 411

Details under title: Under the Guadalquivir

Matador (60) G. Argy, H. B. R. 5-29, 6-19 411

Details under title: A Story of a Man

My Buddy (60) R. Rogers, H. G. 5-29, 6-19 411

Details under title: Three Musketeers

My Wife's Relations (63) H. G. M. 1-14, 1-28 411

Details under title: Higgins Family No. 7

New Frontier (56) Three Musketeers 1-15, 8-12 411

Night Riders (58) Three Musketeers 11, 1-25, 12-8 411

Details under title: Seraphim's Streets

One Night in the South (55) Three Musketeers 10-25, 12-5 411

Pride of the Nobs (55) H. H. B., H. R. 5-11, 6-8 411

Red River (56) R. Rogers, H. M. 11, 13, 17 411

Details under title: G. Argy's Family

River Round-Up Rider (57) R. Rogers, H. M. 1-28, 5-13 411

Sabotage (57) G. Argy, A. Whelan 8-26

Details under title: Headed for Home

She Married a Co-Ed (65) R. Rogers, H. M. 5-29, 6-19 411

Details under title: Under the Guadalquivir

Shine On Harvest Moon (57) R. Rogers, H. M. 11-19, 12-8 411

Shanghai Express (56) R. Rogers, H. M. 1-19, 5-13 411

Smuggled Cargo (57) R. Rogers, H. M. 1-24, 5-13 411

Son of the Wolf (57) R. Rogers, H. M. 3-14, 5-13 411

Details under title: Tiddled Wave

South of the Border (56) R. Rogers, H. M. 8-8, 5-56 411

Details under title: Headin' For Texas

Three Texans (58) Three Musketeers 3-11, 3-11 411

Tibet (58) R. Rogers, H. M. 12-21, 5-10 411

Details under title: The Flying Eagle

Westernband (59) G. Argy, S. D. 11-17, 5-8 411

Western (58) Three Musketeers 1-12, 4-7 411

Wife of the Cotton (59) B. Blake, B. H. 1-17, 1-27 411

Wives (58) Three Musketeers 3-23, 5-13 411

Woman Doctor (55) H. H. B., H. R. 12-17, 1-34 411

Details under title: The Rise and Fall of Dr. Jameson

Wyoming Trails (57) Three Musketeers 3-5, 5-7 411

Zero Hour (56) B. Blake, B. H. 1-27, 5-12 411

Details under title: All The Tomorrow's Boys

KANSAS TERRITORS (Completed)

(Other details issue—August 26 under title: Heroes of the Saddle)

North of the Border (59) Raymond Massey, in a Latin insomnia, Duncan Renaldo, in freeing his people from domination by crooks and dishonest officials, who return to America are joined by Renaldo.

To be released on 39-40 program

REPUBLIC

1938-39 Features (53) Completed (24) In Production (0)
Westerns (24) Completed (24) In Production (0)
Serials (4) Completed (4) In Production (0)

1939-40 Features (30) Completed (1) In Production (1)
Serials (4) Completed (0) In Production (0)
20th CENTURY FOX

1938-39 Features (42-92) Completed (55) In Production (9)
1939-40 Features (52) Completed (18) In Production (2)

SWANEE RIVER
Musical—Shooting started: August 25
Cast: Don Ameche, Andrea Leeds, Al Jolson, Russell Hicks, Richard Clark
Director—Sidney Lanfield
Producer—Kenneth MacGowan
Story: Deals with the happy life and career of America's most beloved songsmith. Stephen Foster, played by Don Ameche.

To be released on '39-'40 program

A YEAR TO REMEMBER
Drama—Shooting started: August 25
Cast: Ralph Clanton, Mary Hately, Margaret Lindsay, Kent, Richard Goodwin, Maurice Rothon, Preston Foster
Director—Alfred Green
Producer—Selznick
Story: Concerns the development of six men and pilots by the government.

To be released on '39-'40 program

RELEASE

1938-39
Title—Running Time (mins.) Cast Details Ref. No.
Alexander Graham Bell (95) ... L.Young-B.Ameche .... 1-11-4-4-943
Arizona Wildcat (69) ... J.Witters-L.Carillo ... 9-10-2-2-929
Boy Friend (42) ... J.Williams-A.Wilson ... 2-5-3-9-933

Details under title: Police School
Charlize Chien (41) ... R.Toler-Desmond ... 8-15-3-928
Charlize Chien In Reno (60) ... R.Toler-Sen'yung ... 2-11-6-9-931
Chasing Danger (60) ... F.Laurie-M.Knight ... 10-19-3-911

Details under title: Dangerous Cargo
Down On The City (37) ... R.Cazenave-J.Kelly ... 3-17-7-945
Frontier Marshal (72) ... R.Scott-N.Kelly ... 4-1-7-951
Everybody's Baby (67) ... JONES FAMILY: Family 10-8-3-943

Details under title: Family of Joy
Gorilla, The (67) ... Ritz Bros-B.Low ... 1-3-7-945

House of the Seven Gables (70) ... W.Hill-L.Greene ... 3-1-10-936

Inside Story (61) ... W.Hill-J.Rogers ... 3-8-7-944

It Could Happen To You (48) ... C.Erin-G.Stuart ... 1-8-6-930
Jesse James (100) ... T.Power-H.Fonda ... 8-7-1-932

Jones Family (80) ... L.Kilgore-L.Green ... 4-15-7-944
Kentucky (69) ... E.Young-R.Green ... 9-10-3-933

Little Princess (93) ... N.Temple-R.Green ... 10-8-3-935
Mr. Moto In Danger Island (70) ... L.Porle-Amanda Duff ... 7-12-4-947

Details under title: Mr. Moto in Porto Rico
Mr. Moto's Last Warning (71) ... L.Porle-V.Fields ... 6-18-7-946

Details under title: Mr. Moto in Egypt
Mr. Moto Takes A Vacation (65) ... L.Porle-J.King ... 10-9-7-912

News Made At Night (47) ... P.Foster-L.Bari ... 7-11-7-933

Pardon Our Nerve (68) ... L.Bari-L.Bari ... 9-31-4-934

Details under title: Samson and the Ladies
Return of the Cheyenne (71) ... E.Letter-L.Bari ... 1-11-8-940

Rodeo Demon (70) ... H.Arnett-J.Valerie ... 7-12-6-939
Details under title: Rodeo Demon
Rose of Washington Square (90) ... T.Power-A.Faye ... 1-3-7-941

Second Fiddle (85) ... G.Fields-H.Price ... 1-2-6-934

Smiling Along (83) ... G.Fields-H.Maguire ... 1-2-7-933

Susannah (79) ... A.Taylor-M.Meas ... 1-19-3-931
Talulah (84) ... A.Paye-C.Bennett ... 10-8-3-925

Thank You (92) ... L.Porle-V.Fields ... 10-21-6-944
Three Musketeers, The (73) ... R.Toler-A.Wilson ... 1-10-7-947

Up The River (75) ... L.Porle-F.Powers ... 9-21-7-944

Ware Case, The (72) ... C.Brook-J.Baxter ... 7-21-6-924

While New York Sleeps ... L.Williams-A.Brand ... 7-6-5-927

While Young Of The Orient ... C.Halligan-V.Fields ... 3-21-7-943

Then Young Of The Orient, The ... C.Halligan-V.Fields ... 3-21-7-943

Winner Take All (62) ... T.Martin-O.Brown ... 12-17-4-930

Young Mr. Lincoln (103) ... J.Pond-D.Weaver ... 5-5-6-947

1939-40
Adventures of Sherlock Holmes: (70) D.Hughes-W.Brown ... 6-12-0-951

Charlie Chan's Treasure Island ... (70) D.Hughes-W.Brown ... 5-8-9-951

Chicken Wagon Family: ... J.Williams-L.Carillo ... 4-12-7-946

City of Darkness (70) ... C.Mayfield-A.Ellis ... 3-12-7-940

Drums Along the Wabash ... C.Hill-F.Powers ... 7-11-6-943

Eagle Maxwell's Hotel ... M.Armstrong-J.Driscoll ... 11-2-3-929

For Women (83) ... E.Maxwell-B.Kerr ... 5-6-8-941

Garden of Allah, A ... E.Fox-D.Wilson ... 1-16-6-920

Details under title: Garden of Allah

Heaven With A Barbed Wire Fence ... J.Rogers-G.Ford ... 7-11

Here I Am A Stranger ... H.Greene-N.Kelly ... 7-15-7-946

High School Romance ... M.Hill-L.Pottle ... 8-8-6-947

Hollywood Cavalcade ... D.Ameche-P.Aye ... 6-12-10-957

James Family In ... "Quick Million" (67) ... JONES FAMILY ... 4-22-8-950

Pack Up Your Troubles (70) ... J.Williams-R.Foster ... 7-11-6-943

Rome, a Story of ... D.Ameche-P.Aye ... 7-15-6-937

Romeo and Juliet ... C.Mayfield-M.Green ... 8-5-6-946

Simple Life, The ... M.McCullough-C.Erin ... 8-12-6-957

Stanley and Livingstone (103) ... A.Taylor-D.Brown ... 3-3-7-940

Snoop, Look And Love (98) ... C.Kerwin-J.Driscoll ... 9-33-7-923

Details under title: Harmony at Home

Too Busy To Work ... J.Miller-D.Pratt ... 8-17-6-944

UNITED ARTISTS

1938-39
Goldwyn: Sold for 1938-39 (5) Completed (4) In Production (0)
Selznick: Sold for 1938-39 (2) Completed (1) In Production (0)
Wagner: Sold for 1938-39 (2) Completed (4) In Production (0)
Korda: Sold for 1938-39 (5) Completed (2) In Production (1)
Small: Sold for 1938-39 (3) Completed (3) In Production (0)
Korda: Sold for 1938-39 (2) Completed (3) In Production (0)
Goldwyn: Sold for 1939-40 (2) Completed (0) In Production (0)
Selznick: Sold for 1939-40 (4) Completed (1) In Production (0)
Wagner: Sold for 1939-40 (6) Completed (1) In Production (1)
Korda: Sold for 1939-40 (9) Completed (5) In Production (0)
Small: Sold for 1939-40 (8) Completed (0) In Production (0)
Reach: Sold for 1939-40 (5) Completed (1) In Production (1)
Chaplin: Sold for 1939-40 (4) Completed (0) In Production (0)
Fairbanks: Sold for 1939-40 (2) Completed (0) In Production (0)
Lesser: Sold for 1939-40 (2) Completed (0) In Production (0)
Lowe: Sold for 1939-40 (2) Completed (0) In Production (0)

SEND ANOTHER COFFIN
Mystery comedy—Shooting started: August 25

Director—Tay Garnett
Producer—Walter Wanger
Story: Takes place in the middle West where Pat O'Brien, a lawyer, becomes a self-appointed detective in order to solve a murder.

To be released on '39-'40 program

IN PRODUCTION

1938-39
1939-40

UNIVERSAL

1938-39 Features (10) Completed (9) In Production (1)
Westmen (13) Completed (1) In Production (0)

Series (2) Completed (0) In Production (0)

1939-40 Features (14) Completed (0) In Production (0)
Westmen (7) Completed (3) In Production (0)

Actions (1) Completed (0) In Production (0)

Series (3) Completed (1) In Production (0)

GALLOPING KID, THE
Western—Shooting started: August 23
Cast: Johnny Mack Brown, Fuzzy Knight, Bob Baker, Peggy Moran, Virginia York, Frank Mitchell

Director—Ray Taylor
Producer—General Office

Story: Johnny Mack Brown cleans out a gang of outlaws who have taken over a ghost town upon the discovery of gold. This act wins for him the affections of Peggy Moran, daughter of a rancher.

To be released on '39-'40 program
GREEN HELL
Director—James Whale
Producer—Harry Edington
Story: Based on the adventures of a party of jungle explorers but in the wilds of the Amazon with a single woman companion.
To be released on '39-40 program

MAN FROM MONTREAL, THE
Director—Christy Cabanne
Producer—Ben Pivar
Story: Takes place in the Canadian Northwest where Richard Arlen, a detective, is given a trouble because of Kay Sutton, a beautiful and alluring young girl.
To be released on '39-'40 program

FILM BULLETIN
IN PRODUCTION
1939-40

First Love (53) Director—W. R. Denton-Stanck
Details—7-15

Tower of London (54) Director—B. R. Hart
Details—7-26

RELEASE CHART
1938-39
Title—Running Time

Big Town Czar (65) 1-24
Details—12-17, 3018

Black Room (37) 1-24
Details—12-17, 3018

Twins of the West (57) 1-24
Details under title: Twins of the West

Code of the Streets (69) 1-24
Details—12-17, 3019

Chimney Sweep (64) 1-24
Details—12-17, 3019

Code of the Secret Service (57) 1-24
Details under title: Secret Service

Cripple Creek (50) 1-24
Details—1-21, 3056

Gambling Ship (67) 1-24
Details—1-21, 3059

Ghost Town Riders (54) 1-24
Details—1-21, 3064

Honour of the Game (63) 1-24
Details under title: The Winning Hand

Horrors of the Fanged Beast (5) 1-24
Details under title: Backstage Phantom

Irene Dunham (65) 1-24
Details—1-21, 3067

Inside Information (61) 1-24
Details—1-21, 3069

Lost Warning, The (63) 1-24
Details—1-21, 3069

Ricky Business (76) 1-24
Details—1-21, 3070

Scouts To The Rescue (serial) (56) 1-24
Details under title: The Eagle Scout

Secrets of A Nurse (59) 1-24
Details—12-15, 3072

Women above West Side Mirror (56) 1-24
Details—12-15, 3072

Society Inauguration (65) 1-24
Details—12-15, 3073

Terror of A Woman (59) 1-24
Details—12-15, 3074

Hence They Fly (50) 1-24
Details under title: Modern Cinderella

1939-40
Two Bright Boys (55) 1-24
Details under title: Bright Victory

Call A Messenger (55) 1-24
Details—12-17, 3012

Child of the Flying U (55) 1-24
Details—12-17, 3012

Desperate Trails (55) 1-24
Details—12-17, 3012

Dixie Hulakes (64) 1-24
Details—12-17, 3012

Hero For A Day (55) 1-24
Details—12-17, 3012

Legion of Lost Flyers (59) 1-24
Details—12-17, 3012

Lost, Kids (5) 1-24
Details—12-17, 3012

Misfits, The (59) 1-24
Details—12-17, 3012

Missing Evidence (54) 1-24
Details—12-17, 3012

Moon on the Blackwall (59) 1-24
Details under title: In Out California

Oklahoma Frontier (59) 1-24
Details—12-17, 3012

Oregon Trail (serial) 1-24
Details—12-17, 3012

Treason (55) 1-24
Details—12-17, 3012

Undercover (55) 1-24
Details under title: Fury of the Tropics

Uninvited Guests (6) 1-24
Details—12-17, 3012

Without分鐘ie, The (55) 1-24
Details—12-17, 3012

WONYI YON'T CHEAT

IN PRODUCTION
1939-40

First Love (53) Completed under title: First Love

TOWER OF LONDON (54) Completed under title: Tower of London

GAMBLING ON THE HIGH SEAS
Drama—Shooting started: August 22. Cast: Wayne Morris, Jane Wymon, Gilbert Roland, John Litel, Roger Perry, Murray Hopper, Edward Pauke
Director—George Amy
Producer—Bryan Foy
Story: Based on the headlines, this deals with a giant ship operated out of the West Indies under the guise of a gambling and pleasure ship. The crooks are the succentors: Wayne Morris, the reporter who aids government officials in his search, but he has the evidence necessary to prove the grooms are the crooks. This gives the officials a local opportunity to interfere.
To be released on '39-40 program

RELEASE CHART
1938-39
Adventures of Jane Arden (58) E. Towne-W. Garzan 11-2, 5-18, W231
Details under title: Jane Arden

Blackwell's Island (71) S. Durbin-R. Lane 7-16, 3-23, F255
Details under title: Blackwell's Island

Details under title: Secret Service

Comet Over Broadway (60) J. B. MORTON-K. HARRISON 7-30, 5-13, F279
Details under title: Comet Over Broadway

Confessions of a Nazi Spy (102) J. Robinson-H. Lederman 11-2, 5-6, F533
Details under title: Confession of a Nazi Spy

Corby's Quarterback, The (54) W. B. WHEELEER-H. WILSON 8-17, 3-29, F566
Details under title: Corby's Quarterback

Dark Victory (104) E. Davis-G. Brent 10-18, 3-1, F587
Details under title: Dark Victory

Dangers of the Underworld (173) T. FAIRBANKS-E. Professor 22-1, 5-13, F639
Details under title: Dangers of the Underworld

Kid From Brooklyn, The (56) J. Davis-H. Davis 11-19, 6-10, W391
Details under title: Kid From Brooklyn

Kid From Oklahoma (58) W. HOGART-F. HOGART 22-1, 5-14, 1-17, 3057
Details under title: Kid From Oklahoma

Kung Fu (21) S. Guitre-R. Hart 1-22, 3066
Details under title: Kung Fu

Lives of the Earth (55) P. JENKS-D. KENT 1-22, 3066
Details under title: Lives of the Earth

Our Gang (55) M. McCauley 1-22, 3066
Details under title: Our Gang

Quick Money (55) J. REAGAN-S. STEVENSON 1-22, 3066
Details under title: Quick Money

WARMER BROTHERS
1939-40 Features (52) Completed (52) in Production (9)
1939-40 Features (18) Completed (17) in Production (5)
THE UNDERPUP... Not in many years has a new screen player been favored with as lavish a publicity campaign as that with which Universal has sent 11-year old Gloria Jean zooming across the celestial spaces of the movie world, making her name a household legend. The exhibitor will be primarily interested in knowing whether she "lives up to" all this ballyhoo. The critics, including our own, tell us she does—definitely. "The Underpup" is a human, warm, delightful tale of a child and her oddly assorted family. With Gloria Jean and such a story, smart showmen have an exploitation holiday.

A Universal Picture
Produced by Joe Pasternack
Directed by Richard Wallace
Original story by I. A. E. Wylie
Cameraman, Bob Wolfe

Casts: Gloria Jean, Robert Cummings, Nan Grey, C. Aubrey Smith, Beulah Bondi, Virginia Weidler, Margaret Lindsay, Raymond Walburn, Anne Gillis, Paul Cavanaugh, Samuel S. Hinds
What the Newspaper Critics Say

The ADVENTURES OF SHERLOCK HOLMES
(20th Century-Fox)
"...Packed full of intriguing incidents and has been given a first-class treatment..."
Howard Barnes, N. Y. HERALD TRIBUNE

"...Smooth script, a well told story, a flexible tale which is neither handicapped by age nor held down by London's homesteads... Holds the imagination and interest throughout..."
W. Ward Marsh, CLEVELAND PLAIN DEALER

"...Amusing, exciting, and faithful to the traditions established by Sir Arthur Conan Doyle..."
Elise Finn, PHILADELPHIA RECORD

FIFTH AVENUE GIRL
(RKO Radio)
"...Gregory La Cava has not made his best film but he has turned out an exceedingly entertaining one..."
Howard Barnes, N. Y. HERALD TRIBUNE

"...Ginger Rogers' engaging sense of comedy is pleasantly employed in a gay and airy picture... Full of sparkle, liveliness and cheerful absurdity..."
William Boehm, N. Y. WORLD-TELEGRAM

"...Good plus... Has the dialogue, the direction, and uniformly excellent performances to make it one of the most enjoyable comedies of the year..."
Archer Winsten, NEW YORK POST

THE ANGELS WASH THEIR FACES
(Warner)
"...Fairly amusing yarn becomes for more interesting than one would anticipate from its beginning... Dead Enders haven't changed, if anything, they're getting sort of stale on an old routine..."
R. W. D., N. Y. HERALD TRIBUNE

"...Dead End Kids and Ann Sheridan light shuns, corruption and plot... Worst thing about the picture is its dialogue..."
Archer Winsten, NEW YORK POST

"Sheer fantasy that Hans Christian Andersen never dreamed of... Curious assortment of mishandled possibilities..."
H. T. M., PHILADELPHIA EVENING LEDGER

THE STAR MAKER
(Paramount)
"...If there is anything the slightest bit novel in the show it must be the fact that it is more than usually cluttered up with cutesy chiblish extravagances... It should prove vastly entertaining to those who look to a career for their talented offspring. For most of us it is only intermittently entertaining... No amount of performing can conceal the higgledy-piggledy construction of the plot, or the interminable quality of the staging..."
Howard Barnes, N. Y. HERALD TRIBUNE

"...Everything and nothing... More a series of vaudeville turns than a real story..."
Archer Winsten, NEW YORK POST

"...You've got to like kid performers an awful lot to enjoy this, because there are an awful lot of them in this new Bing Crosby film..."
William Boehm, N. Y. WORLD-TELEGRAM

"Story is thin and not very good, but the entertainers are good... Music is something to listen to..."
W. Ward Marsh, CLEVELAND PLAIN DEALER

"One of the most exuberant film-musicals of the season..."
Rob Reed, CHICAGO HERALD-AMERICAN

COAST GUARD
(Paramount)
"...If you are willing to overlook a static story, you will find some of the aviation scenes exciting though highly improbable... This is about as stereotyped a service film as you can find, and a better-than-average cast and some exciting air shots just put it a notch above the run-of-the-mill Class B pictures..."
J. P., N. Y. HERALD TRIBUNE

"...Exciting... Launching a crippled plane by sliding it off mountain of frozen snow is its most stirring sequence... Has the merit of a fine cast..."
William Boehm, N. Y. WORLD-TELEGRAM

"...Sea and arctic thriller... Every one knows that the Coast Guard is constantly performing heroic deeds. But that does not justify attributing to them the combined powers of Pop-Eye, Donald Duck, and Ged Ahnugthy..."
Archer Winsten, NEW YORK POST

"...Probably another film which turned out considerably better than it was supposed to; the plot is unusually credible and the acting is quite adequate..."
C. H. B., WASHINGTON TIMES-HERALD

DEATH OF A CHAMPION
(Paramount)
"...Comic talents of Lynne Overman are considerable, and considerably are they drawn upon... Picture is content to string along modestly and without implausibly..."
B. R. C., NEW YORK TIMES

"...Pretty dull spoofing..."
R. W. D., N. Y. HERALD TRIBUNE

"...Fair plus... Slightly above average murder mystery... Picture's mystification is too complete to be satisfactory..."
Archer Winsten, NEW YORK POST

OUR LEADING CITIZEN
(Paramount)
"...Affront to intelligence and good taste... Nothing so synthetic, so confused and so full of balderdash has come this way in months..."
Frank S. Nugent, NEW YORK TIMES

"...Whole problem of industrial unrest is settled with preposterous dispatch... Burns trying to pick up the slack of the late Will Rogers in his least successful try..."
Howard Barnes, N. Y. HERALD TRIBUNE

"Fair plus. Not a good picture for many reasons. Vital subject of industrial strife needs a much more informed treatment..."
Archer Winsten, NEW YORK POST

THESE GLAMOUR GIRLS
(MGM)
"...Not only the best college comedy of the year but the best social comedy of the year..."
R. R. C., NEW YORK TIMES

"...Everything is pleasantly attended to by the entire cast... Lot of fun..."
R. W. D., N. Y. HERALD TRIBUNE

"...Lively tale of debts and collegeans, dances and inebriated hootch. None of it comes too close to reality, but it's not as fanciful as many Hollywood versions of such people. In its frothy way it provides a good lesson in democracy. Moreover as entertainment it stands up fairly well..."
Archer Winsten, N. Y. POST
'BLONDIE TAKES A VACATION' UP TO PAR FOR SERIES
Rates • • • for small towns; good dualler in cities

Columbia
70 Minutes
Penny Singleton, Arthur Lake, Larry Simms, Daisy, Danny Maynorn, Donald Meek, Donald MacBride, Thelma W. Rose, Elizabeth Duuncen, Robert Wilbur, Horace Briggs, Irving Bacon
Directed by Frank R. Strayer

Despite a very flimsy plot, which becomes quite threadbare before it runs its course, BLONDIE TAKES A VACATION contrives to be approximately as funny as the prior two pictures in this Columbia series. The Bumpstead family is deftly carried on by the same players, who are so nearly the living counterparts of Chic Young's cartoon characters. Penny Singleton, Arthur Lake and Larry Simms comprise an appealing little tribe and much of the entertainment value in these pictures stems directly from this appeal. VACATION should attract the many followers in small towns, while it will please the city sophisticates on dual bills.

Usually the Bumpsteads manage to find enough trouble in their home, but this yarn takes them into the great open spaces—and even more trouble. During their week's vacation, they become involved in a battle between rival mountain resort hotels. They emerge victorious and broke, but console themselves with their love for each other.

Chief and best support is provided by Donald Meek, who plays a pyromaniac. Frank Strayer's direction is speedy and punchy. He delivers laughs at the right spots almost invariably.

PIX

'THE WARE CASE' POLISHED BRITISH-MYSTERY
Rates • • in class situations only; fair dualler elsewhere

20th Century-Fox release (G-B)
70 Minutes
Directed by Robert Stevenson

Directed with finesse and acted with distinction by a splendid cast of British players, THE WARE CASE will find its most receptive audiences in class houses. Although the story is absorbing and keeps audiences guessing until the surprise climax, the film lacks the dash and movement neighborhood or small town fans expect in a murder mystery.

The fact that the entire film has a faint aura of class about it may not be a great disadvantage, but the clipped British accents of many of the minor principals are apt to prove annoying to some patrons. The two best-known cast names, however, are not at fault in this respect. Chicke Reno, of course, is unassailable at all times and this former favorite looks remarkably youthful and gives his customarily dramatically restrained performance. Excellent, too, is Barry K. Barnes in a serious role at complete variance with his recent light comedy part in "This Man is News."

The film opens with the familiar courtroom scene of a murder trial and, as the jury reviews the evidence, a flashback starts the main story. Reno is seen as a likable and irresponsible husband, in love with his loyal wife, but constantly getting himself into financial and romantic difficulties. Troubles pile up when his creditors attach his ancestral estate and his wife learns that he has been named correspondent in a divorce suit. On the eve of the selling of his home, Reno's extremely unpleasant but wealthy brother-in-law is found murdered on the estate and evidence points to his committing the crime as a way out of financial troubles. A lawyer friend, secretly in love with the wife, takes the case and wins a last-minute acquittal for Reno. Realizing that he stands in the way of his wife's happiness, Reno takes a dramatic way out in the finish.

Edward Rigo does a fine acting job as an amusing Cockney type and Jane Baxter makes a charming heroine. The others are entirely capable.

AD TIPS: Play up Reno and Barry K. Barnes, mentioning the latter's recent films.

LEYENDECKER

'COAST GUARD' GOOD ACTION PROGRAMMER
Rates • • • for action spots; OK dualler elsewhere

Columbia
70 Minutes
Randolph Scott, Frances Dee, Ralph Bellamy, Walter Conolly, Warren Hymer, Robert Midwood, Stanley Andrews, Edward MacDonald
Directed by Edward Ludwig

This Columbia melodrama was sent back for added footage in an effort to make it something bigger than was originally intended. Unfortunately, it is still what it was originally intended to be—a pretty good action melodrama.

It's still a programmer, because the plot is quite obvious and the production is quite B. Indiscriminate action fans will find plenty to please them, but it is just fair dual ball material for the better class theatres.

Randolph Scott and Ralph Bellamy are buddies in the Coast Guard service. They rescue old sea captain Walter Conolly and Bellamy falls in love with Frances Dee, his daughter. When Bellamy is sent on an arctic rescue expedition, Scott marries Frances. He returns to his "lady killer" type and his wife walks out on him. Scott hits the bottle and becomes a bum, despite the efforts of Warren Hymer to keep him in the service. Upon the plea of Frances, Scott volunteers to fly a plane to Bellamy's rescue. He returns to his wife's waiting arms.

Scott, Bellamy, Conolly and Dee all handle their roles very competently.

Edward Ludwig's direction is effective, but some of the production is too obviously phoney, such as studio tank ship scenes and the snow-fall which reminds one too vividly of cornflakes.

AD TIPS: Sell the part the Coast Guard plays in the defense of America.

PIX

'RANGE WAR' BELOW PAR HOPALONG
Rates • • for western houses

Hollywood Preview

Paramount
Without (Harry Sherman)
65 Minutes
Directed by Lesley Selander

This is not up to the usual high standard of the Hopalong Cassidy series. Although photographically delightful, RANGE WAR is burdened with a slow moving story which constantly minimizes the action element. Frequently threatened gun play never materializes until the final sequence. Fans of the series will be disappointed. Exhibitors may expect fair grosses where the Cassidy character is popular.

Yarn deals with the efforts of a group of ranchers to build a railroad siding in order to bail the paying of an unfair toll to Willard Robertson for the use of his property as a route to market. When the builder of the road is robbed of the bank loan necessary for the continuance of operations, Hopalong Cassidy (Boyd) is called in to investigate. He settles the situation in typical fashion.

Boyd and Hayden give their familiar excellent performances. Britt Wood introduces a new comedy character to the series, not quite as effective as George Hayes' "Windy." Pedro de Cordoba capably enacts a priest.

Lesley Selander's direction is good, considering the limitations of the script.

HANNA (Hollywood)

(Review on page 20)
DUST BE MY DESTINY... Warner Brothers, who specialize in social themes, here delve into the lives of America's homeless, friendless young wanderers. Reuniting the successful co-starring team of John Garfield and Priscilla Lane, WB naturally lay more stress on the romantic and melodramatic features of the story than the social. Garfield, who has been a hunted man ever since he broke into films, is again haunted by John Law, this time with Priscilla, his wife, also a fugitive. Finally captured, his innocence of a false murder charge is established. Alan Hale, Frank McHugh, Billy Halop, Bobby Jordan are in the cast.

THE STAR MAKER... Using the career of "Star Maker" Gus Edwards as the story framework, producer Charles R. Rogers has surrounded Bing Crosby with a flock of potential young stars for this musical entertainment. Of the known names in the cast, you will recall Louise Campbell, Ned Sparks and Laura Hope Crews. Most promising of the newcomers is child singer Linda Ware and famous conductor Walter Damrosch. Paramount releases it.
GOLDEN BOY. If we may judge from the preview reviews of Columbia's film version of the Clifford Odets' play, the movie GOLDEN BOY is a hit! Our own Hollywood critic says it "comes to the screen as a hurt, more engrossing drama than when presented on the stage.

The tale, as you probably know, concerns Joe Bonaparte, the boy who wanted to be a fighter—but was too sensitive; the boy who was destined to be a great violinist—but was too ambitious. William Holden, a newcomer, plays Joe. Barbara Stanwyck is the "ham from New-ark" and Adolphe Menjou is the fight manager.

JAMAICA INN. Written by Daphne du Maurier, directed by Alfred Hitchcock, acted by Charles Laughton—"Jamaica Inn" seems to hold much promise for film fans, for these are three of the foremost names in their respective fields. Laughton portrays a rich Cornish squire, who, unknown to his friends, heads a pirate gang that lures vessels to the rocks to loot their cargoes. The feminine lead is played by Laughton's discovery, Maureen O'Hara. Leslie Banks and Emlyn Williams are the only other performers known to American fans. Paramount will release this British production.
**FILM BULLETIN**

**SHORT SUBJECTS**

**FROM PHILLY**

By "Jaynefer"

**APPEAL!**

We have just learned that the family of one of Vine Street's best beloved men, now dead, is in dire need and faces a winter of hardship unless some aid is forthcoming. True, we all have our personal problems to face, but there is certainly room enough in the heart of this great industry, which gives so freely of joy to the world, for a token to the memory of one of its finest men. Consideration of the family's pride prohibits us from revealing the name publicly. We ask you, film men and exhibitors, all of whom knew him, to send contributions to this paper. We will turn over all remittances to a man well known on the Street, who is a close friend of the distressed family. Address your remittances to:

FAMILY AID
FILM BULLETIN
1239 VINE STREET
PHILA., PA.

We are starting off the fund with our own contribution of five dollars. The identity of the individual handling contributions will be given to anyone calling the FILM BULLETIN office.

If you knew the name of this family we know you would give liberally—so give! We have been reliably informed that UMPTO may fold Jan. 1st unless Warner Bros. Theatres come across with another year's dues! Harry J. Hecker, Sr., pioneer Hazelton exhibitor, died last week. Oscar Althoff of Mohonkey City is in John Hopkins Hosp. Universal's "The Underpinnings" goes into the Abline following "They Shall Have Music." This is the pie that was given such a flashy hollywood premiere in Scranton. It will be backed by a big campaign locally, too. The Rube Skogho-Benice Weinstein matinees take place Sunday. Jacky Reckett, son of the Varoom Reckett's, celebrates his first birthday Wed. Robert Shropford opened the Newville, Newville, Pa., Fri. Claude E. Wolfe reopened the Community, East Berlin, Pa., the same day. WB are renovating the old World, 6th & Girard. Will reopen shortly. Fays reopen Sept. 14th with the same policy. The Shubert reopens with Harry Carkhuff on the 14th. Joe Harris, of Masterpiece, is mourning the death of his father...Allen Pictures Exch. moved to the Warner Bldg. The pleasant duty of handling the Variety's Club's activities in connection with the Miss America contestants fell to Jan and Bill Clark, Jack Bessin, Eddie Scegrupt and Oscar Neufeld...The New Jersey Allied Convention in A. C. was topped off with a gala banquet Thurs. night. The Variety Club inaugurated its series of full luncheons at the Trymneore Hotel, A. C. Frank P. Giraitis and Max Lewis were "Kings For A Day." Rudy Vallee was m. e. Next affair will be held at the Bel-Reve-Stratford Sept. 20th. "Kings" will be Charles Kaha and Sam Gross...Heed Galoden of the "Variety" staff returned to N. Y. C. Schafft is representing the paper locally...Cool weather helped theatre biz in many spots during the past two weeks, but things might during the past two weeks, but things might have been much better if the air-planes had not been so clogged with existing war news...Art Breggin, the veteran trade paper salesman, is in town signing up a flock of new subscribers to FFB...
MUTINY ON THE BLACK-HAWK: this is the first of a series of outdoor-action melodramas Universal is making with Richard Arlen and Andy Devine. Reports indicate that this one is long on adventure and action, but short on plot plausibility. Of course, the type of audiences for which this fare is intended probably prefer the former elements to story finesse. Arlen is a pre-G-man Government agent sent to rout slave traders from the Sandwich Islands. With sidekick Devine, he frees slaves and encounters a maze of disconnected adventures. Noah Beery, Constance Moore, and Thurston Hall are in the cast.

IRISH LUCK. Frankie Darro, dynamic miniature Cagney, gets himself into and out of countless scrapes as a bellhop with detecting proclivities. He starts out by landing a gang who are hiding “hot” bonds, then goes on to investigate the death of one roomer and the attempted murder of another. Things move quite fast, with Frankie giving the cops more than a run for their money in solving the crimes. His principal aid comes in comic manner from colored comedian Mantan Moreland. The supporting cast includes Dick Purcell and Lillian Elliott. It's a Monogram picture.
America is at peace... The motion picture industry - - - deprived of much of its foreign revenue - - - must concentrate more of its effort on the home market. More than ever, Independent Exhibitors in the good old U.S.A. will be the principal buyers and purveyors of film entertainment.

**FILM BULLETIN**

is the favorite trade paper of America's Independents. The wise advertiser knows the value of this market - - -

**KNOWS THAT FB IS THE BEST MEDIUM TO REACH THE INDEPENDENT EXHIBITORS**
Correction, Please, Mr. Hays

In a speech delivered at Los Angeles last Tuesday, Will H. Hays took to task the United States Government for "taking sides" with the independent exhibitors against the large distributors. The general tenor of the MPDA head's address was in the familiar anti-meddling vein, but strangely enough several of his remarks substantiated the very reasons why our government has found it necessary to take steps against the distributors.

Mr. Hays said, for instance: "In a democracy there is one and only one principle that should determine the degree to which Government should attempt to regulate the practices of business and industry—that the Government should never interfere with business unless it could be clearly demonstrated that the proposed regulation was in the public interest. In short, the burden of proof should always rest upon those who would extend government control over any aspect of private business."

Obviously, he was referring to the Neely legislation against compulsory block booking.

Mr. Hays may not think so, but to thousands of independent exhibitors and the representatives of a large section of the public, it has been "clearly demonstrated" that the Neely Bill is in public interest, as well as of ultimate benefit to the entire industry.

Those within the trade who oppose the measure do so from the viewpoint of their own personal interests and not from any concern for what may accrue to the public therefrom.

As to the "burden of proof", it strikes us that almost everyone, including all intelligent film men, recognize that our present industry structure is sick and some remedy must be found to stimulate improvement in film production. Legislation designed to place all films on a competitive, merit basis seems the logical answer.

Mr. Hays raises the buggaboos of Government censorship by reminding the public of what happened to motion pictures in Russia and Germany. A man in Mr. Hays position, with all the facts at his disposal, should not be guilty of deliberately misinterpreting the Neely Bill. He should know that it involves no censorship at all.

But what Mr. Hays overlooks, or ignores, is the basic reason for the economic upheavals in Germany and Russia—the failure of their former Governments to protect the interests of all the people, public, small business and big business. In this case, we merely witness an effort by our Government to restore a balance of power and lay the foundation for equitable dealings between the branches of an industry in which one group now holds virtual dictatorial control. That is not "taking sides". Thus does the Government of a Democracy protect its people and safeguard its own future existence.

MO WAX

CONGRATULATIONS, METRO!

Following the lead of Warner Bros., Metro-Goldwyn-Mayer this week announced a number of concessions, based on the proposed "code", to be included in all 1939-40 film contracts. The important points are as follows:

- 20% cancellation privilege where average feature rental is $100 or less; 15% cancellation where average rental is from $100 to $250; 10% where average is over $250. There will be no "forcing" of shorts, newsreels or trailers. Weekly payment plan will be optional.
- No open checking. No preferred playing time on percentage pictures with guarantees. Where a theatre cannot buy the entire product because of prior commitments, selective deals will be sold. Any picture offensive to a theatre's patrons on religious, moral or racial grounds can be cancelled.
- Metro is to be congratulated on making this voluntary contribution to the re-establishment of some degree of harmony in the industry.
Out of Europe's blackout of peace flashes the inside story of ruthless submarine warfare...intertwined with the strange romance of beautiful spy and gallant enemy!

CONRAD VEIDT * VALERIE HOBSON * SEBASTIAN SHAW

Screen play by EMMERI PRESSBURGER
Directed by MICHAEL POWELL

A COLUMBIA PICTURE
'THE REAL GLORY' GRAND ACTION HIT

Rates 3 3 3 generally

United Artists (Samuel Goldwyn)
95 Minutes

Gary Cooper, Andy Devine, David Niven, Reginald Owen, Roderick Crawford, Kay Johnson, Russell Hicks, Vladimir Sokoloff, Benny Franklin, Charles Halton, Patsy Kelly, Tony Konst, Pop Gordon, Henry Kolker,
Directed by Henry Hathaway

Goldwyn has done it again! On the heels of the artistic triumph 'They Shall Have Music,' Hollywood's most reliable producer gives audiences and exhibitors a picture of vast popular appeal—one whose emotional action and dramatic conflict will strike a responsive chord in the majority of filmgoers. There is nothing artistic about THE REAL GLORY but as raw, undiluted entertainment, it ranks high. Couple this fact with the boxoffice names of Cooper and Niven and exhibitors can depend on top average grosses in every location.

Story takes place in the Philippines and recounts the struggles of the Filippinos against the Moro savages under the guidance of American Army officers. Reginald Owen, who secures his command after two superiors have been killed opposes the approach of Cooper, the Army doctor, who believes the first weapon of defense is to eradicate the fear of the Filippinos for the Moros. This he contrives to accomplish and in the final, exciting battle, the peace-loving natives win freedom from the terrifying Moros.

Cooper's role, of heroic proportions, is well handled by the star. David Niven's light characterization eulogizes the grim proceedings with a de-irksome comic note. Reginald Owen is splendid. Roderick Crawford matches the principles in a part that might easily have been overdone. Kay Johnson, seen all to infrequently on the screen, is charming and poised as the wife of one of the murdered commanders. Outstanding is the native portrayal by Vladimir Sokoloff. Andra Leeds is a fine heroine.

Director Henry Hathaway wisely placed all emphasis on action. His building of the suspense is admirably accomplished particularly in the battle scene—the highlight of the picture.

AD TIPS: Sell this as the most thrilling action picture of the season by the outstanding producer, Feature Cooper, Niven.

RANNA (Hollywood)

'TROPIC FURY' FINE JUNGLE MELODRAMA

Rates 3 for action spots only

Universal
62 Minutes

Directed by Christy Cabanne

Given a more logical story, Director Christy Cabanne could have turned out a first-rate action film in TROPIC FURY. The photography is above average, the production effects have been cleverly worked in and the actors do their utmost to give their roles credibility. It's the melodramatic pulp magazine plot which relegates this Arlen-Durville starrer to action spots or the lesser half of duals.

Audiences are always a jump or two ahead of the story after Richard Arlen, a rubber expert, is sent to the Amazon country to investigate the disappearance of precious expeditions into the interior. After a rival rubber firm makes an unsuccessful attempt to murder Arlen he disguises himself and proceeds up the river with a gang of workers to the headquarters of the self-styled ruler of the rubber country. A mysterious girl traveler, who joins the expedition to search for her scientist father, attracts the beehive attention of the rubber king and, consequently, brings Arlen's protective instincts to the fore. The climactic fight between down-trodden rubber trappers and ruthless overseers has action aplenty for thrill-hungry patrons.

Andy Devine is again seen as Arlen's sidekick and his whining voice and helpless comedy is always good for a laugh. Arlen gives an upstanding portrayal of the fearless hero and Beverly Roberts is capable as the heroine. The dark-eyed Lupita Tovar assists Devine in the comedy department and Lou Merrill gives a fine impersonation of Leo Carrillo acting the role of the rubber magnate with a Napoleonic complex.

AD TIPS: Decorate the lobby with jungle effects.
LEYENDECKER

'CHARLIE CHAN AT TREASURE ISLAND' ROUTINE MYSTERY

Rates 3 as dualler

20th Century-Fox
72 Minutes

Sidney Toler, Cesar Romero, Pauline Moore, Sen Yung, Douglas Fowley, Jana Cade, Dean Jagger, Donald MacBride, Charles Halton, Billy Sourd, Walter Varnas, Louis Jean Heydt
Directed by Norman Foster

The redbulltable Chinese sleuth unraveling his latest mystery, provides good entertainment for lovers of detective fiction and, as such, it will serve as a fair supporting feature for dual bills. Mental telepathy, credit messages and tests of magic have been employed by the script writer to lend an air of mysticism to the routine plot. The Treasure Island locale gives the programmer a timely value but, actually, only a few long shots of the Fair grounds are shown—the lesser half of duals. There have been many better Chan pictures.

A killing takes place at the outset of the film during a plane journey from Hawaii to San Francisco. Charlie Chan, a friend of the murdered man, takes a hand in the case and gets mixed up in various situations which also involve a famous magician, an insurance investigator and a high-powered press agent. To further confuse audiences, the story also introduces numerous suspicious characters, including several attractive women, each of whom has a strong reason to kill a Dr. Zodiac, whose identity remains a secret throughout. This cold-blooded blackmailer, masquerading as a bearded psychic, is finally exposed as—a guess who!

In his third portrayal as Charlie Chan, Sidney Toler almost attains the Oriental vanity that the late Warner Oland invariably gave the role. His Number Two man, Jimmy, played in a refreshingly natural manner by Sen Yung, furnishes considerable comedy by his bungling attempts to aid his father. Cesar Romero and Douglas Fowley give well-sustained performances, but the feminine roles are played without subtlety. Pauline Moore, in particular, is handicapped by a baby voice which fails to make her mind reading act seem convincing.

AD TIPS: Play up the Treasure Island locale.
LEYENDECKER

(More Reviews on Page 6)
HOLLYWOOD RETRENCHES -- THE WRONG WAY!

The Hollywood vocabulary has heretofore consisted almost exclusively of such words as colossal, gigantic, lavish, expensive and terrific. The newest addition to the film city’s lexicon is “retrenchment”.

Retrenchment is an odd word to the motion picture industry, one heard very rarely and certainly never before so frequently as during the past three weeks. Obviously it bears definition for the benefit of those who may be wondering how anything so foreign as retrenchment may become applicable to the film business.

Retrenchment might be interpreted to mean that in view of the European War and the threatened loss of foreign revenues (which have become increasingly unimportant during recent years), Hollywood is availing itself of a propitious opportunity to undo many of the evils that have grown up in a “slovenly”, reckless, short-sighted industry. Precisely, it might mean eliminating much of the high cost of production by reducing the factors that result in endless waste of valuable time and money in the studios. It might mean eliminating inefficient personnel. It might bar extravagance. It might clamp down on the excessive salaries paid to too many executives. It might also imply an effort on the part of studio officials to call upon all employees for a program of mutual cooperation designed to protect not only motion picture investments but their own personal security.

Retrenchment, too, might assume a broader aspect in the form of a realization by the moviemakers that today, more than ever before, their celluloid entertainment is important to a distraught world, whose people may momentarily escape from grim and horrible realities only within the confines of motion picture theatres. This sense of obligation might be expected to spare the producers to create the best possible entertainment despite any curtailment of their revenue.

From the studios themselves and in the daily trade papers we garnered conflicting reports of exactly what form the Hollywood retrenchment actually is assuming. There have been many statements made. Most of these have been backed only by contradictory actions. Therefore, we are compelled to discount the majority of them and base our opinion on our own observations.

Your correspondent has just seen the first weeks of retrenchment in the Hollywood manner—its magnificent gesture to show its critics and so-called hecklers that the motion picture industry is capable of curbing its extravagant and stupid business instincts, when and if it so desires.

What we have to report is not pleasant. Carpenters, electricians, technicians, publicity men, stenographers, low-salaried writers, janitors and humble dock contract players have been relieved of their jobs. However necessary these men and women may have been to the studios last month, today they are merely unemployed members of a thoughtless industry—figures on an efficiency expert’s books, upon which half-million dollar a year executives may look with pride. (From New York we hear reports of office help and, in the case of one company at least, salaries being held off.)

We hear very little of the economies thus effected. A local trade portal magnanimously estimated the savings at one studio as $8,000 a week. Half this amount would probably be a more appropriate figure. A similar saving might easily have been made possible by cutting mildly, very mildly, into the four figure salaries of a few stars and executives.

So far as we can ascertain the economy wave has included voluntary salary cuts by the Cohn Brothers of Columbia (one-third of their salaries) and by two high ranking officials of 20th Century-Fox. These are commendable, but to date there have been no indications whatsoever that the services of superfluous and high-salaried officials at the several executive-ridden lots no longer would be required.

We should like to be shown otherwise, but it is fairly obvious that the Hollywood retrenchment landed where everybody expected and where it least deserved—on the minor employee.

In their statements of the past three weeks, studio officials have studiously maintained that there would be no major alterations of production schedules—that pictures would be turned out as promised and every exhibitor contract would be fulfilled to the letter. Judgement on these statements cannot be made at this time, for, with the exception of the postponement of an important picture or two, there has been no vital known change in the studios’ immediate production plans. However in view of Hollywood’s current activities, these promises must be regarded dubiously. We may be sure that less will be spent on all product until the European situation returns a normal aspect.

Criticizing the scope of Hollywood’s retrenchment as far as it has gone does not mean that we consider a program of practical, constructive economy unnecessary.

FILM BULLETIN has long deplored Hollywood’s scatterbrain system—which is no system at all, but a haphazard, hit-or-miss and hope-for-the-best crazy quilt of disjointed efforts. It is a seeming paradox but gospel truth, that the best pictures can be produced the cheapest. The most consistent producers and directors are those who invariably insist that a complete script be prepared before shooting starts. Yet this fundamental principle, obvious as it is, is ignored repeatedly by a great many studios. Think of the tremendous losses suffered, not to mention the effect on quality, when shooting is started on pictures with only a portion of the script completed and the writers being rushed to keep pace with the production.

Hollywood can retrench by lopping off useless heads—high priced executives whose sole reason for feeding on the fat of movieland is their acquaintance with the “right people”. Many of their ilk are more of a hindrance than help to production.

Huge economies can be effected by slicing into the huge salaries of the stars and the producers. Everyone getting over $1,000 a week can afford a slight reduction. The weekly savings at every major studio would run into high figures.

Not to be overlooked either is the opportunity for Hollywood to adjust itself to the situation that will exist if and when compulsory block booking is outlawed by Congress. By reorganizing its production facilities on a sane and sensible basis the producers will be in sound position to meet this contingency without any appreciable financial loss or retrogression in the quality of product.

Yes, Hollywood can use retrenchment—but not the shamful spectacle of tossing out several hundred $18 to $33 a week employees. Any salary slashing must be done in the top brackets only. And, most vital, every studio that hopes to survive must establish a planned production system.

Much good could come to the whole industry from such constructive retrenchment.

DAVID HANNA
'THE RAINS CAME' SPECTACULAR DRAMA IS VERY WELL ACTED
Rates • • • generally

20th Century-Fox
102 Minutes

Directed by Clarence Brown.

This is one of the better films of recent months. Returning enough of Lewis Biltzfield's popular novel to make an always engaging screenplay, Darryl Zanuck has embellished THE RAINS CAME with the most spectacular scenes of natural catastrophe since "San Francisco." While the earthquake and flood in THE RAINS CAME is not as compact or carefully planned as in "Friso," the scenes are thrilling and awe-inspiring. All around this reviewer he heard ejaculations of amazement like, "I wonder how they do that!"—tribute today's movies too seldom are paid. The film is rich in colorful backgrounds and well played roles. One's interest is held throughout and the story builds tension as the various characters are shaped by Nature's outburst and their inherent qualities. This will be a big grosser everywhere, suited as it is for all types of audiences.

In the city of Ranchipur, India, the English residents and the Hindu natives alike are waiting for the rains which will break the heat and refresh the earth. Before the deluge, George Brent, an indolent artist, who is being pursued by a missionary's daughter, meets an old flame, Myrna Loy, now respectfully married to a wealthy nobleman, Miss Loy is attracted to Tyrone Power, a handsome native officer and surgeon, who is in line to rule Ranchipur on the death of the Maharajah. An unexpected earth tremor, which starts the rain, also breaks the dam and floods the city. The Maharajah and Miss Loy's husband are both killed and disease starts to ravage the city. While she heroically tries to assist Power in his hospital work, Miss Loy contracts cholera and dies. Power takes over the leadership of his people in a rebuilt Ranchipur.

Of the stellar trio, George Brent gives the most human portrayal as the lipor-loving Englishman who is adored, against his will, by a pretty young thing, well played by newcomer Brenda Joyce. Tyrone Power successfully submerged his own personality to play the stolen East Indian, but Myrna Loy never quite gets under the skin of the character of the sophisticated Lady Eshed. Three superb actresses, Mary Nash, Jane Darwell and Marjorie Rambeau each contributes an arresting performance and Maria Ouspenskaya gives a memorable portrayal of the strange-willed but outwardly placid Maharani—a beautiful character.

Clarence Brown directed with a firm and convincing hand, nearly tying together the many incidents and characters and making all of the performances seem perfectly natural.

Fred Sersen handled the special effects, a fine job.

AD TIPS: Feature the Biltzfield best-seller and the cast. Call this the greatest dramatic spectacle since "San Francisco."

LEYENDECKER

'HONEYMOON IN BALI' BRIGHT, ROMANTIC COMEDY
Rates • • generally

Paramount
95 Minutes

Fred Mac Murray, Madeleine Carroll, Alan Jones, Akim Tamiroff, Helen Broderick, Osa Massen, Carolyn Lee, Astrid Allwyn, Georgia Carroll, Madeleine Carroll, Barbara Britton, William R. Davison, Benny Bartlett.
Directed by Edward H. Griffith.

If Paramount cuts twenty minutes from the preview running time of HONEYMOON IN BALI, it will have a delightful, frothy and sophisticated comedy for full release. Story thread is slim, but there are many bright moments of dialogue, including a few innuendos that will delight the majority of adult patrons. The names and word-of-mouth advertising assure "Honeymoon" better than average grosses generally.

Madeleine Carroll is a successful woman business executive who believes there is no room in her life for love or marriage. Fred Mac Murray and a child he is caring for change the idea. After some amusing complications, they are brought together for a happy finish.

Carroll and Mac Murray continue their agreeable teaming. Both are shown to advantage in roles well suited to their respective talents. Allan Jones impresses fairly as Carroll's staunch admirer. Akim Tamiroff appears in only two scenes as a window washer with an unamiable ability to tell Miss Carroll just what is and what isn't good for her. Helen Broderick's comedy clicks. Osa Massen, a newcomer, does as Mac Murray's gal from Bali. Carolyn Lee, a natural and refreshing child actress, is the youngster. She is talented and worthy of future attention.

Griffith's direction is spryly paced. Every situation is built to attain maximum comic response. Outstanding is his deft handling of the several risque moments.

AD TIPS: Sell the Bali angle: "Land of Gorgeous Gals and Goona Goona."

HANNA (Hollywood)

'CALLING ALL MARINES' POOR QUICKIE
Rates • as dualler for action spots

Republic
95 Minutes

Directed by John Auer.

Lacking any ingredient that might possibly be defined as entertainment, this Republic quickie will find bookings few and far between.

Story is flimsy, unconvincing and unnecessary. Dialogue is worse and the acting amateurish. Only spot this is acceptable for is the dual billing in cheaper action houses.

The story deals with the efforts of a gang of international spies to secure certain plans from the Marine Corps. Donald Barry, stooge for underworld chieftain C. W. Kendall, joins the military organization to get them. The discipline rehabilitates him and after the gang gets what it wants on its own, Barry gallantly leads the Marines to retrieve the precious device. His reinstatement follows and Helen Mack, the gal in the case, realizes she loves him.

Barry mugs frightfully, Helen Mack is a colorless heroine. Supporting players do what they can with poorly written roles.

Director John Auer rarely overcomes the weaknesses of the story.

HANNA (Hollywood)

(More Reviews on Page 8)
The Washington Scene
By FILM BULLETIN's Capitol Staff Correspondent

NO FILM LEGISLATION AT SPECIAL SESSION

The United States Congress came back to the legislation wars Thursday in a special session of paramount importance. Both sides are girded for this all-important neutrality debate and speculation runs wild as to what will happen.

With such an important event in the offing film matters here have been completely overshadowed since the beginning of Europe's holocaust. Film observers have been wondering if the proponents of the Neely Bill will take the opportunity of the special session to fight for House passage of the film measure. While no one can predict what will happen, best opinion is that such an attempt will not be made. There are several logical reasons for not pressing the film issue at this time.

First, Congress is being called specially to consider the Neutrality Act revision and not for general legislation. The plan of Congressional leaders is to clear up the Neutrality problem as soon as possible and send the boys home with as little oratorical flag waving as possible.

Secondly, Neely Bill proponents feel it would be bad strategy to force action in the House in the midst of the Neutrality debate. Much resentment is apt to be aroused against the bill and its sponsors if they should insist upon action on such a measure of almost no national significance compared to formulating this country's international policy. One of the leading non-congressional supporters of the Neely Measure pointed out to FILM BULLETIN some time ago that they were always careful not to interfere with important legislation, as such recourse could easily lose them the support of friends who are more concerned with social, economic and foreign policy legislation.

Finally, it is not expected that a fight will be made on the House floor during the special session because the time element is not acute. Following the special session, there is still plenty of time in the regular session beginning January 1st to wage the Committee fight and conduct the battle on the House floor.

The war has, in fact, just about completely knocked films out of the news in Washington. The Justice Department is up to its ears working on various measures pertaining to war profiteering, spies, etc. The wave of suits against the industry seems to have subsided for the time being, at least, since a goodly portion of the Justice staff is engaged in other work.

Commerce Movie Confabs Dead?

The case of the missing film conferences at the Commerce Department provides observers here with excellent material to quote on the ways of Government Departments. What started off amid great huzzah's has turned out to be a first class fizzle. Absolutely nothing has been done on this for the last several months; in fact the Commerce "study" has been dormant since the passage of the Neely Bill. Unofficial excuse is that the Government men are still "studying" the situation. Dr. Willard L. Thorp, in charge of the program designed to bring peace between exhibitors and producers, maintains a complete silence.

Failure of the conferences, however, cannot be laid entirely at the door of the Commerce Department. More and more it would appear that Abram F. Myers, General Counsel of Allied, was right when he said the major-outside interest in the conferences was to forestall action on the Neely Bill, and once this failed, they were not concerned. This, combined with the fact that the Commerce Department ran up against a tougher nut to crack than it apparently expected, accounts for the demise of the "peace plan."

Anti-Trust Advisory Board Doomed

Plans for an advisory body on anti-trust laws, originally discussed in the Department of Justice, seem to have been shelved amid the strain and stress of wartime activity.

In any event, nothing definite about formation of such a body can now be obtained at the Department, although there was mention of such a proposal not long ago.

Assistant Attorney General Thurman W. Arnold, discussing anti-trust laws which he calls "the first line of defense against war profiteering", made this statement:

"Plans are already under way in various departments to coordinate the agencies with business or statistical information. Out of this may come a War Industries Statistical and Research Committee. Such a service is essential in the determination of what complaints and what industrial situations the anti-trust division has had to do in the past in the preparation of its cases."

Arnold also explained that it is expected to work out a closer coordination of the personnel of the Federal Trade Commission with that of the Anti-Trust Division so that the two agencies will supplement each other. He added that there must be coordination of the work of the Justice Department with that of the State authorities.

"Finally", remarked Arnold, "we must seek to organize consumers so that reliable complaints may reach us in an orderly way."

The Assistant Attorney General quoted Attorney General Murphy as saying that "the anti-Trust Division must not work in a vacuum."

The plans of Attorney General Murphy to go to the West Coast are up in the air as a result of the European war. He was scheduled to leave the week before last but official business kept him in Washington. Murphy will confer with Charles H. Carr, Special Assistant who is directing the Government income tax and labor cases against members of the industry on the West Coast, and is also expected to pay into other film matters both on the Coast and on his return trip.
'PARENTS ON TRIAL' GOOD EXPLOITATION PROGRAMMER
Rates • • + where sold

Columbia
38 Minutes

With a title like PARENTS ON TRIAL, and a good enough story to satisfy the family trade, exhibitors in naboberhoods and rural locations should be able to put this Columbia programmer for rather good grosses. Of course, if it is just shipped in without a campaign much of its potential value will be lost. The production is up to par for Columbia Bs; the performances are adequate to good and the plot moves along at a fairly fast pace.

The story concerns the romance of Jean Parker and Johnny Downs, crowned upon by stern Henry Kolker, father of the girl. His efforts to break their love finds them getting married secretly, only to have Kolker annul the marriage. Later he has Downs jailed when he breaks into Kolker's home to see his wife. Sent to a prison farm, Downs breaks out when Jean tells him her father is sending her away to Europe "to forget." Recaptured, Johnny comes before a kindly judge, who beates Kolker for misunderstanding youth and puts Downs on probation.

Henry Kolker, worthy of better pictures, makes his role as the stern disciplinarian outstanding. Parker and Downs are good as the distraught lovers. Support is OK.

Sam Nelson's direction is adequate. His handling of a riot in the prison farm muffles-patch is a highlight.

AD TIPS: Follow the lines suggested in Columbia's press sheet. It's good.

PIX

'SKY PATROL' BETTER TAILSPIN TOMMY YARN
Rates • • for action spots

Hornogram
61 Minutes

Another in the series of airitters based on the "Tailspin Tommy" cartoon strip by Hal Forrest. This one, thanks to ace direction, natural performances and a story that stays within the bounds of credibility, shapes up as much better than some of the others.

It holds the interest all the way and the cast acquits itself admirably. The sky stuff is skillfully done and the pio has action all the way. Action homes should do well with SKY PATROL. Kid's will love it.

Yarn has Trent and Stone as army reserve pilots, along with Coogan, son of the Colonel. Coogan has tear of firearms, but he comes thru when the patrol gets hot on the trail of ammunition runners, led by Blackburn, who illegally fly contraband from factory to ship. Marjorie Reynolds is in for 'romantic interest' and that's about all.

Jackie Coogan stands out as the Colonel's cowardly son, who comes thru in a blaze of glory. The others are competent enough.

PIX

'CONSPIRACY' JUST A FILLER FOR DUALS
Rates • • - for neighborhood double bills

RKO Radio
58 Minutes

CONSPIRACY is just another quickie with an intriguing title. But the story is more muddled than engrossing. Fairly well-handled with action, this RKO filler confuses the audience by allowing the motives for various killings, captures and chase to remain clouded throughout the movie. To further complicate matters, practically all the characters talk in a gutteral accent. Its chief assets are the attractive young leads, Allan Lane and Linda Hayes and the brief (58m) running time.

The continuing story has to do with the exciting adventures of Allan Lane, radio operator on an American freighter nearing an unnamed European port. The crew is held up and rather than be forced to send a secret message to agents on shore, Lane leaps overboard and is rescued by a mysterious girl standing on the dock. The girl, sings in a waterfront cafe, is also a member of an organization plotting to overthrow the government of the country. With her help and unexpected aid from Robert Barrat, who plays a former American football coach mixed up in espionage activities, Lane finally regains his ship. But not before he has a thrilling trip in a motor boat while secret police give chase.

Linda Hayes, one of the "Gateway to Hollywood" winners, has beauty, charm and poise and can also put over a torch ballad effectively. Although handicapped here by her enforced accent, she should go far with the proper roles. Allan Lane proves that he can handle his fists as well as he can deliver dialogue. Robert Barrat is capable, as always.

Lew Landers did the best he could in directing an implausible script.

LEYENDECKER

(Brother Reviews on Page 18)
COLUMBIA

Columbia’s 1939-40 production program is in full swing this week with five features in production, seven editing and three scheduled to start within a few days. These shooting include “Theiddo Brings Up Baby” (Penny Singleton-Arthur Lake), “Birch Cargo” (Holt), “Rene-gade Law” (Charles Starrett) and “His Girl Friday” (Cary Grant-Rosalind Russell). Miss Russell accepted the feminine lead following the withdrawal of Irene Dunne. With the sole exception of a temporary postponement of “Arizona” for a period of sixty days, Harry Cohn has announced that his studio contemplated no changes or lessening of any kind in its production activities. In his statement to the press concerning the war situation, Mr. Cohn intimated that a world would see a great deal of Americanism on the screen when he declared, “I firmly believe one of the effects of the war will be a change in the trend of stories. For example, we look for great things from Capra’s grand American picture, ‘Mr. Smith Goes to Washington’ soon to be released. Then there is another candidate for American popularity in The Tree of Liberty, which Frank Lloyd will make for us from Elizabeth Page’s current best seller. Another Columbia picture we’re happy to have for immediate release is ‘I Beat 29’—an unusually exciting story with a great cast and as thrillingly timely as today’s headline.” Latest report on the front of Frank Capra indicates the producer may remain with Columbia as an independent producer in association with Robert Riskin. Sneak preview comments on “Mr. Smith Goes to Washington” continue to be most enthusiastic.


GRAND NATIONAL

Future of this outfit is made more unpredictable by the European War. It is hardly possible that any cash will be made available to this studio company until the film industry’s position as a result of the conflict is more definitely defined.

METRO-GOLDWYN MAYER

Production is going full blast on the Metro lot with seven features currently at work—“Northwest Passage” (Tracy-Robert Young), “Pat- sy” (Virginia Weidler-Gene Reynolds), “Broadway Melody of 1940” (Astaire-Farrow), “Judge Hardy and Son” (Hardy Family), “A Call on the President” (Anna Sotha-William Gargan), “Secret of Dr. Kildare” (Barrymore-Ayres), “Nick Carter” (Walter Pidgeon-Rita Johnson). While other studios desperately shored overhead these past two weeks by eliminating minor employees, Metro’s Louis B. Mayer went on record as opposing the idea. In a conference with producers directors and Mayer informed his subordinates that he believed production costs could be cut 12 to 15% without hurting any MGM employee. Mayer urged the elimination of expensive overtime, rushing into production without sufficient preparation, ordering retakes on short notice, and unnecessarily long shooting schedules. Mayer informed the MGM producers he was leaving the future of the company in their hands. He declared it was up to them to work as efficiently and as businesslike as possible. “Go ahead, do your jobs conscientious- ly,” he said, “and you will find that, not alone during this emergency, but at all times we can keep costs and operation at a figure that will always keep our personnel immune from panic and hysteria no matter what the emergency may be.” This pep talk by Mayer offers substantial confirmation of Studio Size-Ups’ last comments when we stamped MGM as the company most seriously concerned by the European conflict. Of all the retribution plans we have heard, Mr. Mayer’s stries as the most sensible. The production chief made no bones about ordering retribution to begin at the top of studio operations rather than at the bottom. In demanding that MGM’s production forces arrange their schedules to create sustained, efficient work rather than both costly and unnecessary spasmotic production spurs, Mayer spoke same advice not only to his own company but to all studios in Holly- wood. If MGM takes the initiative in inaugurating a production system based on sensible, businesslike methods, rather than on emotional, harm-seen-arum tactics, an intelligent example will be set for others to follow. Metro believes it has a new child star in Virginia Weidler who has done such notable work in supporting and featured roles. Currently playing her first lead in “Patsy”, Virginia has been given a long term contract. Judy Garland is another young player to be important. Her next assignment will be opposite Mickey Rooney in “Good News”, under the direction of Busby Berkeley thus reuniting the trio which scored in “Rubes in Arms”. “Babibaba”, the Nelson Eddy-Illona Massey co-star, is back on the sound stages for retakes.


MONOGRAPH

One picture is showing here: “Sruits of the Air” (John Trent-Margorie Reynolds). Despite its independent status, Monogram is not altogether uninterested by the European situation. Its interests are no less important than those of the other major companies. Because distribution facilities abroad are not dominated by the ten major companies, Hollywood’s independent organizations have always looked to England, South American and Australia for a large portion (Continued on next page)
of their revenues. Since its reorganization, Monogram has been unusually successful in Britain, particularly with its Jackie Cooper and Boris Karloff features. At the moment its interests are not too seriously threatened because Monogram's product is booked principally throughout the rural areas and small cities of England. It is reported theatres in these locations are operating under almost normal conditions. Like the bigger companies, however, Monogram is worried by the rumors that American motion picture money may be impounded by England for the duration of the war. This cut down or postponement of anticipated revenue might seriously handicap a company in Monogram's position. There is, though, the fact that independent operate at much lower overhead than the majors and it would not be particularly difficult for Monogram to adjust itself to the change. Speaking for Monogram, W. Ray Johnson displayed an optimistic point of view. Here in Hollywood, dispensing production plans with Scott Dunlap, he expressed a belief that Monogram was in a particularly good spot so far as the war is concerned, because the company is in a position to produce features in a limited amount of time and without the nut faced by the larger studios. Johnston stamped this as an important factor in the present situation. He further declared there would be no retrenchment by his company either in production or personnel.

PARAMOUNT

Production is going forward at Paramount with six features currently underway: "Thyphon" (Lamarr-Preston), "The Gay Days of Victor Herbert" (Mary Martin-Allan Jones), "Camps Wives" (Joseph Allen-Jean Cagney), "The Farmer's Daughter" (Raye-Ruggles), "Strange Money" (Elliott Drew-William), "Henry" and "Gun Chaser" (William Boyd-Russell Hayden). Declaring that Paramount's 1929- 30 production line-up was mapped out in anticipation of the European upheaval, Y. Frank Freeman stated there would no deviation by Paramount from its schedule. The studio head expressed the opinion that there would be no pictures eliminated nor any budgets slashed. Pictures were budgeted early in the season in preparation for the expected contingency... Retrenchment at this studio has been most serious in the publicity department where a number of men were released... Having returned from Australia, Adolph Zukor expressed the belief that Hollywood may look to that country for much of the revenue it will lose in Europe. Quota restrictions have been abandoned by the country for the duration of the war... Charles R. Rogers will await the reception to "Our Neighbors, The Carters" before making preparations for others in the contemplated series. Rogers holds options on top players in the cast... Jada Lupino, whose Hollywood career has been a series of ups and downs, apparently found a part to her liking in "The Light That Failed"... The attractive English actress has been optioned by Paramount as a result of her performance in this picture... "The Light of Western Stars" has been added to Harry Sherman's '39-'40 program... "Geronimo", Paramount's moderate-budgeted western epic returns to the sound stages for added scenes following its sneak preview... As part of Hollywood's retrenchment scheme, writers are now contenting themselves with one picture deals. Within the past few weeks, Paramount has added 14 writers to its staff at these terms... "Battle of Death" by John Monk Saunders, will be Paramount's contribution to the forthcoming war cycle... Studio experts to get the feature under way at an early date with a cast headed by Joel McCrea, Ray Milland, Robert Preston and Akim Tamiroff... Construction has been begun on Paramount's new studio in West Los Angeles. William Pereira, nationally famous in industrial development, has been engaged as chief architect for the plant.


Production has been going full blast at Republic these past few weeks where four features are now shooting. They are "Abraham Lincoln Bogs" (Edward Ellis-Amita Louise), "Deepers Creepers" (Weaver Brothers and Elviry), "The Covered Trailer" (Gleason's) and "Kovin's Tumblerbirds" (Antry).... Economy wave is expected to sweep over Republic upon the arrival of Herbert Yates. It is possible certain budgets will be slashed and a weeding out will take place among the various departments. It is reported the writers division will hear the first brunt... Gus Meinls will be associate producer, as well as director, on future Higgins Family features. Herman Schlem, who heretofore handled the production reins on this series, has left the lot. Edmund Gruber, former Universal producer, is in line to succeed Schlem.

CASTINGS: Beverly Roberts replaces Mayo Methot in "Abraham Lincoln Bogs";.... Mary Carlisle in "Kovin's Tumblerbirds";.... STORY BOYS: "London Blackout" by Leonard Fields... RKO-RADIO

Five pictures are in production at RKO: "The Hunchback of Notre Dame" (Laughton-Maureen O'Hara), "Ab Lincoln in Illinois" (Raymond Massey), "Red" (Richard Dix-Gail Patrick), "Vigil in the Night" (Carole Lombard-Brian Aherne) and "That's Right, You're Wrong" (Kaye-Scheerer-Majors). With the company's retrenchment plans now occupying the almost undivided attention of studio officials is RKO. There is probably one reason for this, namely: the fact that RKO's retrenchment occurred some months ago when George Schaefer became head of the company. Prior to and during the first few weeks of his association with the company, certain RKO deadwood was eliminated which may explain why little is being done in that direction at the moment. However, president Schaefer is due to arrive on the coast any day now and we may hear something of retrenchment from RKO. Howard Benedict, recently promoted from publicity director to associate producer will make "Courtroom Call" as his first production assignment... Harold Lloyd has three stories ready to talk over with Schaefer. Decision on the one to be produced will be made during the RKO executive's stay in Hollywood. Lloyd hopes to begin work by November 1... Rufus LeMaire has resigned as RKO's talent head and able to Pandro Berman... Sid Lesser is constructing sets for "Escape to Paradise"; the next Bob Breen starter to begin filming toward the end of the month.


Production has been accelerated at this plant to the point where eight features are currently shooting: "Scavenger Hunt" (Ameche-McCrea), "2000 Men a Year" (Randolph Scott-Mary Hately), "The Bluebird" (Temple), "Daytime Wife" (Tyrene Power-Linda Darnell), "Everything Happens at Night" (Heine-Ray Milland), "The Adventure" (Cesar Romero-Joan Weith). "The Man Who Wouldn't Talk" (Lloyd Nolan-Gordon Stevens) and "The City" (Lynn Bari-Donald Woods)... 20th Century-Fox appears to have taken a most apprehensive stand in the foreign situation. During the past two weeks some 200 employees were dismissed and more are scheduled to follow as the weeding out continues. The company paused in this activity long enough to announce that it would pass its current common stock dividend, although most companies estimate their foreign revenues at 35% to 45% of their total earnings and some at 25%. 20th Century's head man, Joseph M. Schenck, is reported to have stated the war would
Size-Ups

UNITED ARTISTS

"Or Alive and Men" (Burgess Meredith-Lou Chaney, Jr.), "Send Another Coffin" (Pat O'Brien-Ruth Terry), "Raffles" (David Niven) and "Became" (Laurence Olivier-Joan Fontaine) are well into production at United Artists studios. Edward Small's revamped production schedule calls for "Kit Carson, Avenger" and "My Son, My Son" to go into immediate production. The producer will follow these two with "Two Years Before the Mast." Charles Chaplin, underdertook by the war, has begun preliminary work on "The Dictator." It will be in production by the time this issue goes to press. Murray Silverstone has been given a five-year contract with full operating power... Richard Rochland is reportedly negotiating with Brian Aherne on a two picture deal, the first to be opposite Barbara Stanwyck in "Three Cheers for Miss Bishop" which Archie Mayo will direct... Sam Goldwyn is unrolling the idea of a war picture from an original story by Jo Swerling, titled "Blackout Over Europe." The producer believes it suitable for Cary Cooper... Hal Roach has announced he contemplate no changes in his 39-40 program for a release.

CASTINGS: Hattie Arnstein in "Send Another Coffin" (Wagner)... E. E. Clive, Billee Plasczak in "Raffles" (Goldwyn)... Brian Aherne in "My Son, My Son" (Small)... CONTRACTS: P. Scott Fitzgerald to past (Goldwyn).

UNIVERSAL

Universal enters its 1939-40 season this week with 17 of its feature films completed, of which 12 have already been shipped to the exchanges. Total product to be delivered by the company will total 41 features. Editing and being readied for early distribution are "Kiki," "The Gallipod Kid," "Man from Montreal," "Listen Kid," and "Call a Messenger." Production continues at a rapid pace, with six companies operating and several other units preparing to start shortly.

Shotting currently are "First Love" (Durbahn), "Tower of London" (Rathbone-Karloff), "Green Hell" (Fairbanks, Jr.-Joan Bennett), "Destry Rides Again" (Diebrit-Wheeler), "Little Accident" (Sandy-Hugh Herbertt) and "The Green Hornet" (Gordon Jones-Anna Nagel). Universal's position in regards to the European war was expressed by J. Cheever Cowdin, Chairman of the Board, in a letter sent to stockholders of the company, in which he pointed out the progress made by Universal since the advent of the Work-Blumberg regime. His letter noted the advance in Universal's production schedule for the current releasing season which finds so many features completed ahead of schedule. Because of increased returns from the domestic market, Cowdin reminded Universal's stockholders that the company was in better financial shape than at any period in its history. "The motion picture industry must necessarily adjust itself to whatever changed conditions occur from time to time," Cowdin wrote. "We believe that your company is in as good a position as any company in the industry to make whatever adjustments may be necessary, and your management continues every confidence in your company's future and position."... "All Quiet on the Western Front" is being readied for re-release... "It's a Date" will be Deanna Dubin's next Universal assignment. William Seiter directs. Norman Krasna will do the screenplay... Universal may also revive another war picture "The Road Back." Because much of the dynamics in the book was eliminated due to pressure from the German government at the time it was made two years ago, Universal is toying with the idea of remaking certain sequences to bolster its action and dramatic value.

CASTINGS: Howard Hickman, Kathleen Howard, Joe Hodges, Ernest Toye in "Little Accident," ... Billy Gilbert in "Destry Rides Again"...

WARNERS

Production is slow here at the moment with only three features at work: "Four Wives," "Invisible Stripes" (George Raft-William Holden) and "The Enemy Within" (Ronald Reagan-Lya Lys). Four pictures are scheduled to start within the next three weeks—"The Fighting 69th" (Gayney-O'Brien-Priscilla Lane), "The Sea Hawk" (Fleming-Durand-Fitzgerald), "Brother Rat and a Baby" (Eddie Albert-Jane Wyman) and "Dr. Ehrlich" (Edw. G. Robinson)... WB's rejection to the European war is not so serious as that of the other studios. Jack Warner declared the loss to American picture interests would be about 25 percent, rather than the 40 percent figure estimated by most motion picture producers. He stated to the press that this loss could be and would be more than compensated for by stimulating the domestic market and theatre business in neutral states. WB will tighten up on unnecessary expenditures, although this has never been a major fault of the Warner organization. Where Warners will change its plans is in the abandonment of pictures with propaganda angles such as the contemplated "Underground." Espionage Agent has been rewritten and reedited so as to emphasize the neutrality of the United States. "The Fighting 69th" will be treated in similar fashion... Warners will also concentrate on comedies, feeling that in these troubled times the public wants relief in laughter. Comedies already scheduled on WB's 39-40 program will be augmented by others. Warner also declared that every picture on his company's 39-40 schedule would be delivered.

CASTINGS: Errol Flynn, Olivia de Haviland, Ann Sheridan, Alan Hale, Donald Crisp, Frank McGlynn, Ursula Williams in "Virginia City"... Michael Curtiz (Jennings-Durbin, "Blackmail")... William M. Lane, Victor Kilian, Pasta Hobson, Jane Brynn in "Invisible Stripes"... Tully Marshall, Joan Dixon in "The Fighting 69th"... John Garrfield, Bob Water in "We Shall Win Again"... CASTINGS: Michael Curtiz (Virginia City)... Ray Enright in "Brother Rat and a Baby"... CONTRACTS: Lyra Ly's in one-year deal...
In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared.

*"L" is the national release date. *"X" is the release number. There may be variations in the timing in states where there is censorship. All new productions are on 1938-39 programs, unless otherwise noted.

### FILM BULLETIN

#### PRODUCTION & RELEASE RECORD

|------------------|---------------|-------------------|---------|---------------|-------------------|----------|---------------|------------------|

### COLUMBIA

**HIS GIRL FRIDAY**
- Comedy-drama, director: J. Cable, producer: Jack J. Clark, story: Comedy with a newspaper background in which Rosalind Russell plays a not-so-humble competition against Cary Grant.
- To be released on 1939-40 program.

### ILICIT LAW
- Drama, director: J. Cable, story: A story of a lawyer known as political counsel of a certain area, done by a country editor and a sheriff who oppose him. The editor's daughter carries on against him with the aid of Charles Starrett and the Sons of the Pioneers.
- To be released on 1939-40 program.

### RENEGADE LAW
- Western, director: J. Cable, story: A story of a lawyer known as political counsel of a certain area, done by a country editor and a sheriff who oppose him. The editor's daughter carries on against him with the aid of Charles Starrett and the Sons of the Pioneers.
- To be released on 1939-40 program.

### BLONDE BRINGS UP BABY
- Director: J. Cable, producer: Jack J. Clark, story: A story of a lawyer known as political counsel of a certain area, done by a country editor and a sheriff who oppose him. The editor's daughter carries on against him with the aid of Charles Starrett and the Sons of the Pioneers.
- To be released on 1939-40 program.

### GRAND NATIONAL

#### PROGRAM

|------------------|-------------------|-------------------|---------|---------------|-------------------|----------|---------------|------------------|

### BROADWAY MELODY OF 1940
- Music, director: J. Cable, story: A story of a lawyer known as political counsel of a certain area, done by a country editor and a sheriff who oppose him. The editor's daughter carries on against him with the aid of Charles Starrett and the Sons of the Pioneers.
- To be released on 1939-40 program.

### METRO GOLDWYN MAYER

#### RELEASE CHART

|------------------|-------------------|-------------------|---------|---------------|-------------------|----------|---------------|------------------|

### BROADWAY MELODY OF 1940
- Music, director: J. Cable, story: A story of a lawyer known as political counsel of a certain area, done by a country editor and a sheriff who oppose him. The editor's daughter carries on against him with the aid of Charles Starrett and the Sons of the Pioneers.
- To be released on 1939-40 program.

### PAYS
- Comedy, director: J. Cable, story: A story of a lawyer known as political counsel of a certain area, done by a country editor and a sheriff who oppose him. The editor's daughter carries on against him with the aid of Charles Starrett and the Sons of the Pioneers.
- To be released on 1939-40 program.

### WESTERN CARRIES
- Director: J. Cable, producer: Jack J. Clark, story: A story of a lawyer known as political counsel of a certain area, done by a country editor and a sheriff who oppose him. The editor's daughter carries on against him with the aid of Charles Starrett and the Sons of the Pioneers.
- To be released on 1939-40 program.
**GUN CHORES**

**Western**—Shooting started: September 22

**Cast:** William Boyd, Russell Hayden, Jane Bryan, Morris Ankrum

**Director:** Howard Bretherton

**Producer:** Harry Sherman

**Synopsis:** Starring William Boyd as the swashbuckling Clayton claims her real heritage despite unlawful interference by Morris Ankrum. To be released on 75-40 program

**STRANGE MONEY**

**Drama**—Shooting started: September 15

**Cast:** Ellen Drew, Robert Paige, Judith Barrett, Marjorie Main, Wylie McIver, Louise Beavers

**Director:** Robert Florey

**Producer:** Eugene Zukor

**Synopsis:** Ellen Drew and two friends are complicated by a murder. Judith Barrett, the accused criminal, is her real father. On trial, Judith reveals the truth in time to save her from wrongful execution.

To be released on 75-40 program

To be released on 30-40 program

**IN PRODUCTION**

**1939-40**

**Campa**—Wives

**PG**—A. Allen-Jean Cagney

**Gay Days of Victor Herbert, The**—A. Jones-Martin

**Details** 8-26

**Typhoon**

**O. O'Meara-C. E. Cooper**

**Details** 8-12

**RELEASE DATE**: 1939-40

**Title—Running Time**

**Details**

**Cast**

**Amour** (62) [10-8, 1-20, 380]

**Beachcomber** (The) (69) [3-3, 10-6, 385]

**Deadline** (65) [11-3, 3-11, 384]

**Details** under title: Parents On Probation

**Building Bridges** (68) [1-13, 7-2, 380]

**Disbarred** (66) [8-10, 3-12, 387]

**Grand jury** (66) [7-28, 3-11, 387]

**Heritage of the Desert** (33) [19-12, 7-2, 380]

**Lost Trail** (71) [11-19, 3-12, 388]

**Million Dollar Legs** (29) [11-19, 3-12, 388]

**Never Say Die** (82) [11-19, 3-12, 388]

**Nineteen Thirty** (34) [8-19, 3-12, 388]

**On the Spot** (61) [11-6, 3-12, 388]

**Silver on the Sage** (67) [10-8, 3-12, 388]

**Title**—Details

**Details under title:**

**One-Third of A Nation** (36) [11-9, 3-12, 388]

**Our Leading Citizen** (60) [11-4, 3-12, 388]

**Paris** (1939) [12-1, 3-12, 388]

**Paris Millions** (65) [8-1, 3-12, 388]

**London Calling** (53) [7-12, 3-12, 388]

**Magnificent** (15) [8-11, 3-12, 388]

**Midnight** (29) [11-19, 3-12, 388]

**Million Dollar Legs** (29) [11-19, 3-12, 388]

**Never Say Die** (82) [11-19, 3-12, 388]

**Nineteen Thirty** (34) [8-19, 3-12, 388]

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**Midnight** (29) [11-19, 3-12, 388]

**Million Dollar Legs** (29) [11-19, 3-12, 388]

**Never Say Die** (82) [11-19, 3-12, 388]

**Nineteen Thirty** (34) [8-19, 3-12, 388]

**On the Spot** (61) [11-6, 3-12, 388]
1938-39 Features (50) Completed (1) In Production (3) Westerns (1) Completed (0) In Production (1) Serials (4) Completed (0) In Production (1) 1939-40 Features (52) Completed (8) In Production (5) Westerns (6) Completed (0) In Production (0) 1939-40 Features (44-52) Completed (15) In Production (9) 1939-40 Features (52) Completed (8) In Production (5) Westerns (6) Completed (0) In Production (0)

THAT'S RIGHT, YOU'RE WRONG
Musical—Shooting started: September 8
Cast: Ray Kyser, Wash Carter, Carole Bell, Deanna O'Brien, Ray Dobson, Edward Everett Horton, Robert Cavanagh, Rose Risner, Donalet Lowell, Oscar Morey, Harry Rabbitt, Sally McRae, Kikihda, Helen Hopper
Producer-director: David Butler
Story: Deals with the efforts of a music magazine studio to film a musical featuring a local band and his orchestra. Ray Kyser plays himself. Menon is the producer. To be released on '39-40 program

VIGIL IN THE NIGHT
Drama—Shooting started: August 1
Cast: Carol Dempster, Bradford Kar, Nancy Shirley, Brenda Forbes, Robert Costa, Carl Page, Peter Cashin
Producer-director: Cost
Story: A woman and architect create a new building. A 3-year-old becomes sick. Sternacet appears. , and the community helps the woman and the child. To be released on '39-40 program

AB Lincoln in Illusions

The Bulletin of Notre Dame

L. A. Neal

THE ADVENTURER
Outdoor comedy-drama—Shooting started: September 8
Cast: C. J. Rea, Berthold, Marjorie Byrnes, Virginia Field, George Morris, Cedric Walker, John Bouch, Helen McCauley
Producer-director: Herbert A. Lewis
Story: Concerns the adventure of a young man (C. J. Rea) as he marries a budding actress and then becomes involved in the romantic difficulties between Marjorie Byrnes and George Morris. To be released on '39-40 program

BLUEBIRD, THE
Drama—Shooting started: September 6
Cast: Shirlee Temple, Robert Kellogg, Nancy Kelly, Ralph Byrnes, Gabe Swarngyld, John Pett, Eddie Collins, Spring Eagan,

1938-39 Features (51) Completed (28) In Production (9) Westerns (12) Completed (0) In Production (1) Serials (4) Completed (0) In Production (1)

1938-39 Features (44-52) Completed (15) In Production (9) 1939-40 Features (52) Completed (8) In Production (5) Westerns (6) Completed (0) In Production (0)
DANGEROUS LEGENDS

Isabella Darling... Shooting started: September 8
Cost: $30,000
Producer: Sol Wurtzel
Story: A young woman is kidnapped by a gang of outlaws and held hostage.

MARY OF PARIS

Nora Gordon... Shooting started: September 1
Cost: $25,000
Producer: Sol Wurtzel
Story: A woman becomes involved in a plot to steal a valuable painting.

THE ADVENTURES OF DON JUAN

Lon Chaney Jr.... Shooting started: September 8
Cost: Not specified
Producer: RKO Pictures
Story: A classic retelling of the story of Don Juan, combining elements of the legend with modern themes.

THE LIFE AND DEATH OF BARNEY COLLYER

James Cagney... Shooting started: September 5
Cost: $200,000
Producer: Warner Bros.
Story: Based on the true story of Barney Collyer, a man who became famous for his criminal activities.

LAURENCE OLIVIER

Laurence Olivier.... Shooting started: September 6
Cost: $250,000
Producer: David O. Selznick
Story: A biographical drama about the life of the renowned actor, Laurence Olivier.

UNIVERSAL

39-40 Features (10) Completed (35) in Production
Westerns (10) Completed (35) in Production
Serials (11) Completed (45) in Production

DESTINY RIDES AGAIN

Shooting started: September 5
Cost: $400,000
Producer: RKO Pictures
Story: Adapted from the novel by Erskine Caldwell, the film follows the lives of people on both sides of the American Civil War.
Exploitation Picture
OF THIS ISSUE

MUTINY IN THE BIG HOUSE... There’s a title for you! This is Monogram’s most ambitious production to date and they have packed it full of high powered exploitation angles. First of all, as we said before, the title is a hoofer. The stories of any newspaper can provide the material on prison riots and breaks with all their fury, murder and bestiality—from real-life happenings. Then, we have the stars—two of them, real he-men whose very names spell dynamite ACTION, Charles Bickford and Barton MacLane! And what a selling angle: Bickford, the prison priest, versus MacLane, tough, vicious lifer. They are fighting for the soul of Dennis Moore, a young prisoner up for his first stretch. “Who Shall Triumph—the Man of God or the brute of the cellblock?” And remember, it was penned by Martin Mooney, famed reporter. MUTINY IN THE BIG HOUSE is a sweet morsel for the showman who sells to his public.

Monogram Picture
Directed by William Nigh
Cast: Charles Bickford, Barton MacLane, Pat Moriarity, Dennis Moore, William Royle, George Cleveland, Charlie Fog, Russell Hopton, Nigel & Brulier, Jeffrey Sugar, Eddie Foster
Original Story by Martin Mooney and Robert D. Andrews, Screenplay by Robert D. Andrews, Photography by Harry Neumann, ASC.

[Image of actors and prison cell]
'STOP, LOOK AND LOVE' ENJOYABLE FAMILY PROGRAMMER

Rates • • — for naborhood and rural duals

20th Century-Fox
57 Minutes

Jean Rogers, William Frawley, Minna Gombell, Robert Kelkall, Eddy Collins, Cora Sue Collins, Jay Ward, Roger McGe, Lilian Porter
Directed by Otto Brower

Made on a quickie budget and lacking big cast names, STOP, LOOK AND LOVE will inevitably be shunted to supporting place on duals—exactly the right spot for it. Based on an old stage hit, "The Family Upstairs," the humor is of the down-to-earth sort best appreciated by neighborhood and small-town audiences.

'FLIGHT AT MIDNIGHT' LIVELY AIR MELODRAMA

Rates • • in action spots and on duals

Republic
66 Minutes

Phil Regan, Jean Parker, Col. Roscoe Turner, Robert Armstrong, Barbana Pepper, Noah Beery, Jr., Bert Kalischer, Helen Land, Harry Hayden, Richard Keene, Raymond Bailey
Directed by Sidney Salkow

Air thrill and ground romance are neatly intermingled in FLIGHT AT MIDNIGHT. Col. Roscoe Turner, holder of numerous flying records, is a good explorable name to attract the male action fans and Phil Regan's warbling will please the opposite sex. Typical flying action fare, this is good dual material and it's strong enough to stand alone in action houses.

'WALL STREET COWBOY' AVERAGE WESTERN IN NOVEL SETTING

Rates • • for western houses

Republic
66 Minutes

Roy Rogers, George "Gabby" Hayes, Raymond Hatton, Ann Baldwin, Percor Watling, Louise Allgrid, Joan Benred, Henry Hall, Alberta Hale, Jack Roper
Directed by Joseph Kane

Roy Rogers, whose recent starring vehicles have been above par, ships a hit in WALL STREET COWBOY. The earnest attempt to wander off the beaten track of cowboy yarns is commendable, but dished-in-the-wood western addicts are likely to grumble at the short ration of outdoor action. Down-to-earth comedy, mostly supplied by the two veterans, George "Gabby" Hayes and Raymond Hatton, is present in abundance, however, and Roy sings at least four cowboy ballads engagingly. Exhibitors may expect fair grosses on the strength of the star's increasing popularity.

Only the introductory and closing sequences take place in the west. After discovering what he has been led to believe is gold on his heavily mortgaged ranch, Roy heads east to get financial aid in New York. He and his pals, Hayes and Hatton, create a rite in Wall Street and are thrown out of the money man's office. Roy makes another attempt to ingratiate himself with the financier by riding his horse in his Long Island stablechase, but again his buddies gun up the works by riding after him on the racetrack. It is only when the supposed "gold" is found to be molybdenum, an element used in the manufacture of war supplies, that Roy pays off the mortgage and becomes president of a mining corporation.

The broad comedy antics of Hayes and Hatton are the picture's high spots. Rogers stooges for them acceptably and, of course, also takes care of the slight romantic interest. His vis-a-vis is a newcomer, Ann Baldwin, who does little but supply pulchritude. Louisiana Lou, mid-western radio songstress, sings one number in pleasing fashion.

'RIDERS OF THE FRONTIER' FAIR RITTER

Rates • • for western houses

Monogram (Ed. Finney Production)
59 Minutes

Tex Ritter, Jack Kather Jr, Nolen Wilson, Hal Talbany, Glen Franger, Gun Bauer, Bill McCarrick, Manton Morehead, Bud Chead, Bruce Mitchell, Jean Joyce, Marion Sais, Maxine Leslie, "White Flash"

Directed by Spencer Bennet

Despite plot familiarity, this shapes up as an average Ritter for the western houses and Sat. matinee trade. Production is up to the Finney standard, even though they use that same old herd of cows again and the scenery reminds us of scenery we've seen so often before.

Tex, of course, gives us that old squint of his and strums a few songs on his fancy guitar and he sings in that drawl of his. Yarn has the villains pretty much in charge of kind old lady Sais' ranch, stealing her cattle and systematically keeping her an invalid by dosing her with doped medicine. That Tex, a U. S. Marshall posing as a bad man, solves all her problems and marries her new nurse, Joyce, goes without saying; but there we went and said it.

Direction is snappy all the way, starting with stage build-up and including plenty of gunnin' and fist fightin' and ridin'. It's done in plausible, if not especially exciting manner.
NEW YORK TIP-OFF

Jewish holidays during the past two weeks helped the Broadway first runs keep to the high business level which they reached when mid-August brought in the first important 1939-40 product. Among the newsmen along the Main Stem this week were "Espionage Agent," which will have to go some to match "Old Maid," first picture to play six weeks at the Strand in over six years, and "Honeymoon in Bali," which followed three strong weeks for "The Star Maker" at the Park mount. "The Women" saw hobby holds out at the Capitol again on Thursday after two comparatively mild weeks of "Blackmail" and "Lady of the Tropics." "Nurse Edith Cavell," a World War story, had a timely premiere at the Radio City Music Hall following two prosperous weeks of "Golden Boy.

Holdovers are headed by "The Rains Came" which, in its first week topped every film to play the Roxy with the single exception of "Alexander's Ragtime Band." A third stanza started on Friday (Sept. 22) and a fourth is practically set—a common occurrence lately at the big 50th Street house. "The Real Glory," has started a second week at the Rivoli after a string of special midnight showings during the Golden"wyn film's first seven days. The Rialto's "When the Bookies Woke," the revival of "Payment Deferred," at the Criterion and the Globe's "Parents on Trial" were also good business-getters and "Goodbye, Mr. Chips" still draw them in to the Astor after nineteen, no less weeks.

Attorney General Frank Murphy's newsroom talk on espionage gave the Strand Theatre an additional, and unexpected, trailer for "Espionage Agent," which opened Friday. Ann Sheridan will display her "go out" on the stage of the same house when she opens a p.a. tour there Oct. 5. The Brooklyn, Strand, a first-run Fabian house closed since last Spring, has re-opened with Bill McLaglen as house manager. The Belmont, on West 48th St., has taken off its shutter to show "Divine de Maman," new Yiddish film and The Cinema, formerly the Squire Theatre on Eighth Ave., opened on Sept. 21 as a show place for Italian films. The World Theatre, tiny house on West 49th St., will house the French film, "Harvest," which has been passed by the Board of Regents without a single alteration reversing the recent N. Y. State Censors' ban.

Universal honored Cliff Work, vice-president in charge of studio operations, with an informal luncheon for home office executives and the triple press at the Rainbow Grill during his short stay here, Presi- dents Bummbill and Tom O'Connell, chairman of the board; Bill Sendly, sales head, Matthew Fox, Lou Feltz and other U executives gave verbal reassurance that the company, having had a dress rehearsal for past such times as these, would stick to its original program through some motion picture industry labor troubles, which members of the Warner Club, from Major Albert Warner down, attended the annual golf tournament at Glen Oaks, Great Neck, L. I., on Tuesday and stayed to hear tirad Sears, sales manager, m. v. at the clubhouse dinner in the evening. H. M. Ritchey, has installed a combination miniature bowling alley and shuffleboard game at the RKO Radio Pictures' lounge for showroom visiting the World's Fair.

Shannon Griffis, chairman of the Paramount executive committee, returned this week from a current honeymoon in Europe with his- actress wife, Whitney Bourne. James M. Duffy's trip to the West Coast to confer with Samuel Goldwyn punctured the United Artists' board of directors' meeting here until late this month. A. V. Schubart, manager of exchange operations for RKO, is back at the home office after a trip to Canada. A. H. Hoffberg returned to New York after a seven weeks' tour of exchanges the same day as his latest release, "Mlle Ma Mere," starring Danielle Darrieux, opened at the 55th St. Playhouse. Jack Bellman, Eastern district manager for Republic, has been made manager of the company's Buffalo branch at the first of the six district men to be given branch or home office posts.

Tev, Ritter, Monogram cowboy, stepped off here while on his personal appearance tour... ditto Tex Fletcher, GN star known as "The Lonely Cowboy," who goes CBS next week... W. F. Rodgers, M-G-M sales head, has moved to the peace and quiet of a New Rochelle home from Central Park West while M. Margolies, I. A. publicity head, has moved his family back to Manhattan but will continue to summer at Fire Island.

FRANKLY SPEAKING

By LEVENEDECKER

CUTTING IN WRONG PLACE

In this inserted war-time period the so-called leaders of the film industry are said to be rushing true to form for big numbers from West Coast studios tell of wholesale layoffs, reduced shooting time and production outlay and the curtailed at all expansion plans. Although officials of the so-called leaders that this is not true has a civic duty to perform quite apart from its mission of supplying enter- tainment for the masses. This duty is to help inspire a feeling of confidence in the public which pays its money at the box office. What ever increased business has been realized, due to news stories of higher budget productions for 1939-40 sadly suggesting better times, will be offset by the bad publicity given this short-sighted slashing of personal. This can only become a boomerang to react on the exhibitor who, as usual, suffers for others' mistakes.

WHAT WILL PUBLIC WANT?

Meanwhile, aside from the economy angle, production schedules are being juggled around in an effort to guess what the war-troubled public will seek in the way of entertainment this Fall. Several major companies are fortunate in having already for release productions which will have a greatly increased box office value due to their timeliness. An outstanding example is the RKO Radio release, "Nurse Edith Cavell," based on that tragic episode of the First World War, which is reviving first-run showings simultaneously with the issuance of news reports that Poland is going to her death at the hands of the German and Russian war hordes. Columbia, which has had an English-language feature originally titled "Spy in Black," ready since last Spring, has rushed it through for Sept. 30 release as "J-Boat 20," which, despite the film's scarcity of marquees, should make it a real attention-getter as part of the week's small schedule. The daily being splashed over newspaper headlines, "Warner's "Caret Man," made as a program feature, opens this week in first-run spots in key cities under the more-compelling title, in view of recent events, of "Espionage Agent.

The New Universal, with characteristic alertness, has released "Allied, on the Western Front," which, with the addition of scenes which had been deleted from the original picture, is truthfully being billed as "The Uncensored Version." This company is also filling new scenes for "The Road Back" to give this 1937 release additional material. It will be interesting to watch the reception given these pictures. Our guess is that they will do record business. Universal, at any rate, is risking very little aside from the cost of new prints, plus accessories and, of course, sales effort.

While some experts believe that pictures dealing with conflict will be the rage during the next few months, just as many believe that people who want to forget the disturbing war bulletins by witnessing the lightest of comedies or musicals. Because people need the escape provided by motion picture entertainment, England, which had closed all its film theatres at the declaration of war, has been gradually re-open these places of relaxation and amusement. In France, too, it is reported that 63 per cent of the film houses are operating.

In the words of Murray Silverstone, chief of worldwide operations for United Artists, stating his company's position in view of the war abroad: "The next few months constitute a critical period for the motion picture industry. If we recognize, as we must and will, that we have a tremendous contribution to make, the screen will maintain the high moral character and integrity so necessary for the times we live in. The contribution of the motion picture will be a propaganda of the spirit, a propaganda of morale. The fact is that there is nothing in our present civilization that can and has brought people together, at least temporarily, more effectively than the screen."
What the Newspaper Critics Say

THE REAL GLORY
(Critics' Artists)
"...Essentially the film is a cowboy and Indian show. May be more Wild West showmanship than faithful historical reconstruction, but it is fun most of the time..."

Howard Barnes, N. Y. HERALD TRIBUNE

"...Whopping adventure film with more action, suspense and melodrama than even a panopticon could shake his bolo at...An adventure film uncomplicated by small talk and unconditionally guaranteed to build up blood pressure..."

Frank S. Nugent, NEW YORK TIMES

"...Gary Cooper breathes through these melodramatic high jinks expertly and first-rate performances are turned in by Andrea Leeds, David Niven, Reginald Owen, Broderick Crawford...As a thriller this one has moments of great excitement and interest..."

William Boehnel, N. Y. WORLD TELEGRAM

"...Good plus...Red-blooded, rip-roaring action melodrama..."

Archer Winsten, NEW YORK POST

THE UNDER-PUP
(Universal)
"...Admirable little film, a kind of cross between a Temple and a Durbin...Pertly handled and pleasantly told..."

Frank S. Nugent, NEW YORK TIMES

"...Gloria Jean is a new film find with unusual singing talent, fresh beauty, poise and cameracense, and an almost adult capacity for emotions close to the spectator's heart...Spun with highly human touches...Glorious voice..."

Rob Reel, CHICAGO AMERICAN

"...First film sends Gloria Jean off to a good start...If the film is a little slow at times, Gloria Jean more than compensates..."

Elise Finn, PHILADELPHIA RECORD

"...Gloria Jean has a fresh and ingenious acting talent, a well-trained voice for one so young and seems eminently capable of taking a starring assignment...Plentiful of talent helps to keep alive interest in a routine story and script..."

Gerard Gaglan, PHILADELPHIA EVENING LEDGER

GOLDEN BOY
(Columbia)
"...Sincere, adult and faithful translation of Oedip's work...Well-played on the whole...Can be enjoyed heartily in spite of its shortcomings..."

Frank S. Nugent, NEW YORK TIMES

"Several notches above the customary prize-fight film...May not be as tough as the play, but it is still tough..."

Howard Barnes, N. Y. HERALD TRIBUNE

"...Just a sound, standardized drama blessed with some fine acting...Mr. Hoden gives a good account of himself..."

William Boehnel, N. Y. WORLD TELEGRAM

"...Good plus...Exciting and possessed of more serious theme than custom has decreed for movies dealing with fighters..."

Archer Winsten, NEW YORK POST

"A movie natural...Entertainment so strong at times that it leaves one hanging on the rope..."

Elise Finn, PHILADELPHIA RECORD

THE RAINS CAME
(20th Century-Fox)
"...An Indian romance of little significance and meaning, with a magnificent sequence of earthquake and flood that is equal to the best Hollywood make catastrophes..."

Frank S. Nugent, NEW YORK TIMES

"...Conjures up an intriguing and used and some stunning background atmosphere...Interesting rather than exciting and moving..."

Howard Barnes, N. Y. HERALD TRIBUNE

"...Good...An enormous, elegant production...Fails to involve vigorously either emotions or mind..."

Archer Winsten, NEW YORK POST

"...Sure-fire box-office...Welter of assorted material has been neatly tied together into a compelling, satisfying and often brilliant screen drama..."

Elise Finn, PHILADELPHIA RECORD

"...Engrossing entertainment, made with the aid of superior cinema magic, a glamour cast and a complete disregard for the budget..."

Henry T. Murdock, PHILADELPHIA PUBLIC LEDGER

THE DAY THE BOOKIES WEPT
(RKO-Radio)
"...Mr. Penner is superb...All very silly, but heaps of fun, and it has been capably played not only by Mr. Penner but by Tom Kennedy..."

Frank S. Nugent, NEW YORK TIMES

"...First rate piece of slapstick...Plenty of good, old-fashioned belly laughs..."

William Boehnel, N. Y. WORLD-TELEGRAM

"...Fair...Full of gags—and lots of them are as old as Hollywood...Occasionally there's real reason for giggling..."

Irene Thirer, NEW YORK POST

BLACKMAIL
(M-G-M)
"...Considerably more than a bit too thick..."

B. R. C., NEW YORK TIMES

"...Manages to be exciting without murdering credibility...Pretty melodramatic and far fetched..."

William Boehnel, N. Y. WORLD TELEGRAM

"...Grim story and a brutal one with nary a relaxed moment...Little time for humor..."

Rob Reel, CHICAGO AMERICAN

"...Lively with the kind of blood and thunder action we have come to expect from Robinson films..."

Elise Finn, PHILADELPHIA RECORD

FLIGHT AT MIDDLETOWN
(Remrema)
"...Story is neither sturdy, nor very novel...Little excitement in it...Badly written, poorly directed minor film..."

Robert W. Dana, N. Y. HERALD TRIBUNE

"...Entire production is pretty discouraging...Sorcery invention or convention; the acting is wooden, the direction is unimaginative and static..."

William Boehnel, N. Y. WORLD TELEGRAM

"...Brisk story which manages to get away from formula, and which provides suspense, romance and thrills galore for the customers...Unreels with a vast amount of color and speed and it is chuck full of humor...Not a super-special but it's good entertainment..."

Irene Thirer, NEW YORK POST
DEATH OF A CHAMPION … Paramount here introduces us to Oliver Quade, unique detective and the “human encyclopedia”. The latter title was earned by this fiction character by the simple process of knowing all the answers in the books he peddles between his sleuthing. This first of what Paramount hopes will be a series is a mixture of mirth and murder, with Lynne Overman, as Quade, being assisted by young flatfoot Donald O’Connor in solving the crimes.

THE MAN THEY COULD NOT HANG … Karloff, that master horrifier, is back again to strike delightful terror into the hearts of the legions of horror film advocates. This time he is the inventor of a mechanical heart, who is hanged for the death of a student volunteer on whom he had intended to experiment the device. Karloff is reincarnated by his assistant and he proceeds to wreak his vengeance on those responsible for his death. His daughter finally shows him the wrong of his ways and he goes to his “final” death. Columbia produced.
Exhibitors Who Want the Real Lowdown on Film Business

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THOSE HIGH GREY WALLS... This was originally titled "Prison Surgeon", which is what the story concerns. Walter Connolly, a country doctor, is sent to the penitentiary on a baseless charge and there runs into conflict with prison doctor Onslow Stevens. When Connolly saves a prisoner Stevens has given up for dead, the men become friends. Connolly is later accused of seducing a convict, but the prisoners he has befriended revolt and prove his innocence. It's a Columbia picture.

INTERMEZZO — A LOVE STORY... Producer David O. Selznick very wisely added "A Love Story" to the original title "Intermezzo". This is a story of love, of a great violinist, married and the father of two children, who falls in love with his beautiful young accompanist. How they both learn they were not meant for each other, but he for his family, she for her career, makes the climax of this story. Leslie Howard is the musician, newcomer Ingrid Bergman, the girl. Edna Best, the wife. John Halliday, a friend. United Artists releases.
"The Voice of America's Independent Exhibitors"
GIVE US THE PICTURES, MR. SCHENCK---
AND YOU'LL GET THE PLAYING TIME!

Mr. Joseph M. Schenck:

We read your recent statement, Mr. Schenck, in which you tell us of the loss of revenue from Europe suffered by your own 20th Century-Fox and other film companies and in which you urge us to give pictures extended playing time. You said:

"It is no longer a question of profit, but of preservation of the present standards of the entire motion picture industry, theatres as well as studios. The millions of dollars invested in theatres throughout America would be just so much brick and mortar if the structure of film production collapsed. The exhibitor must, therefore, share responsibility of seeing that studios derive enough rentals to permit them to continue in operation. Those pictures playing for one week, whenever possible, should be held over for a second week, and a picture which definitely rates a two-week run should be extended for a third week. Likewise, in subsequent runs, three-day pictures should be held over for five and six days. In order to justify this, exhibitors will find it necessary to display greater showmanship and introduce new ideas."

We understand the producers' predicament, Mr. Schenck, and every intelligent exhibitor would be willing to lend all reasonable cooperation to tide the industry over the trying days ahead. BUT, before you ask sacrifices from us, don't you honestly believe your end of the business should show us what it intends to do? You can't seriously ask us to tighten our belts while Hollywood continues to butter its bread on both sides.

First of all, instead of laying off office help, slash the exorbitant salaries of stars and executives. Lop off the studio dead wood in the higher brackets (there's plenty of it, you know). Cut out all apparent waste, but don't skimp on actual production values. Stop the production of "quickies" and forget the scheme to monopolize the screens of America. Reorganize your whole system of production on a sound business basis with the prime aim of making EVERY picture as good as it can be.

There may be the solution to your whole problem. Frankly, we think that if you followed these simple suggestions you would have no serious problem. You would not have to ask us for extended playing time to cover up any loss of European revenue.

But, we'll say this too, Mr. Schenck: You and your fellow producers give us good pictures—and we'll give them all the playing time they deserve. We'll exploit them to the high heavens. And, further, we'll curtail or eliminate double features and all but a few chisellers among us will drop games and dish giveaways.

Don't look to us for anything yet, Mr. Schenck. Put your own house in order first and then you will find us ready to do our share.

(Signed) THE EXHIBITORS OF AMERICA

16 Reviews
Straight-From-The-Shoulder
... In typical
FILM BULLETIN style!

- Rulers of the Sea
- Mutiny In the Big House
- Intermezzo
- U-Boat 29
- Eternally Yours
- Espionage Agent
- What A Life
- Three Sons
- $1000 A Touchdown
- Two Bright Boys
- Here I Am A Stranger
- Jamaica Inn
- Hollywood Cavalcade
- Lives of Elizabeth and Essex
- Dead Men Tell No Tales
- New Frontier

On Pages 1, 4, 8, 19-21
OCTOBER 19th
is the most important release date of
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...Columbia Pictures
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Greatest Contribution
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FRANK CAPRA’S
Mr. Smith Goes To Washington

JEAN
ARTHUR ★ STEWART

co-starring

CLAUDE RAINS • ARTHUR ARNOLD • EDWARD KIBBEE • GUY MITCHELL • THOMAS BONDI

Directed by FRANK CAPRA • Screen play by SIDNEY BUCHMAN
A COLUMBIA PICTURE
BRAVO! COLUMNIST SULLIVAN

Hollywood’s overwhelming passion for praise and frantic fear of criticism has always had our nanny. Now we see that it is getting under the skin of movie columnist Ed Sullivan, who tosses a brickbat at that flock of flunkeys who pose as film critics and betray their readers by writing “friendly” reviews—at “so much per word”.

Sullivan quotes a review on a new film from some paper, in which the so-called critic speaks of beautiful sets, fine lighting and photography, which “gradually awaken you to a sense that you are looking at a masterpiece of production and you are hardly interested in what the story is about.” Imagine!

“Such idiocy,” says Sullivan, “would be amusing . . . if it were not for the fact that Hollywood’s industry approves of such sycophantic criticism. The reviewer’s statement that ‘the story does not matter’, instead of horrifying the responsible heads of the industry, pleases them. That is the shocking phase of it . . . Hollywood must purge itself of back-slappers and paid ‘yes-men’. The movies should take a leaf from England, where the Government, understanding the healthy products of vigorous criticism, pays money to keep the opposition party functioning . . . No town in this country makes such a clamor for freedom of the press as Hollywood, or so consistently attempts to curtail the freedom of the press by silencing the movie critics and columnists through provokers of friendship, gifts, advertisements or jobs for themselves or relatives. Those of us who lash out at fickle pictures or assail bad taste are regarded with pained bewilderment, and yet at no time in the history of this industry has vigorous criticism been required so urgently.”

Bravo, Sullivan!

On more than one occasion we’ve been scolded for praising what the flunkeys praised to the skies, for refusing to “play ball.” And on more than one occasion we’ve learned that some film executives think they acquire a first mortgage on your soul when they place an advertisement in your paper. We have seen that same expression of “pained bewilderment” when we’ve told them that our primary obligation is to FILM BULLETIN readers—advertisers must regard our paper as an advertising medium, not a propaganda sheet.

Oh, yes. We know that criticism in our industry comes at a high premium. We’re on several blacklists!

GOLDWYN ON RETRACEMENT

Intelligent answers to industry problems are usually forthcoming from Samuel Goldwyn. In the existing crisis caused by the European war, the redoubtable Goldwyn sizes up the situation in a manner which is, as usual, clear, concise, constructive and sound.

In a letter sent last week to the heads of the Screen Actors, Writers and Directors Guilds and to Joseph M. Schenck, president of the MPPTA, the producer deplored the firing of so many wage earners throughout the industry. He declared that such wholesale elimination of low salaried people is not the answer to the problems the industry is now facing.

Goldwyn’s letter surveyed the European situation comprehensively. It spoke with the authority of one who understands the difficulties thoroughly, for Goldwyn’s product enjoys enormous success abroad. He called upon the heads of the industry to sit in conference with the men representing the artists and craftsmen. He urged them to form a fact-finding committee to examine production problems and suggest possible solutions in a spirit of cooperation and mutual good will.

It is generally believed that he had in mind a plan for readjustment of salaries exceeding $50,000 a year. They can stand readjustment in these trying times. Knowing his views on mass production and block booking, we can surmise, too, that Mr. Goldwyn harbored ideas about getting down to some sane quantity basis of production, within the limitations of a studio and without the purpose of perpetuating the majors’ present control of the industry.

What action will be taken on Goldwyn’s suggestions is problematical. Hollywood invariably opposes anything so practical as a round-table conference in which someone might say something appallingly sensible. What a pity there aren’t more Goldwyns out there!

ADIEU, UNCLE CARL

The achievements of Carl Laemmle are spread thick on the annals of filmdom. For a full and fruitful thirty years his industry and understanding were employed to further the motion picture art and business. “Uncle Carl”, as he was affectionately known even to those who never met him, gave something more to our industry. He gave it Heart. There was none of the cold-blooded, ruthless business man about Carl Laemmle. He was gentle and sympathetic. He achieved success without stepping on other people. His was a spirit this business—any business—needs so badly.

Sadly we blow taps for “Uncle Carl”. He will be missed.

FILM BULLETIN, an Independent Motion Picture Trade Paper published every other Saturday by Film Bulletin Company, Mo Wax, Editor and Publisher NEW YORK OFFICE: 117 West 100th Street, Longacre 2-3916, Harry N. Blair, Advertising Manager; Frank Lydenbacher, Staff Representative. PUBLICATION EDITORIAL OFFICES: 1239 Vine Street, Philadelphia, Pennsylvania; Rittenhouse 1741. M. R. Barbour, Business Manager. WEST COAST OFFICE: 101 North Taft Avenue, Hollywood, California; GRAND 1921; David J. Hanna, West Coast Editor. BOSTON OFFICE: 14 Beacon Street, Bert Barley. WASHINGTON, D. C. OFFICE: Holm Building; Milton F. Lachter.

Subscription rates: ONE YEAR, $2.00 in the United States; Canada $4.00; Europe $3.00. TWO YEARS, $3.00 in the United States; Canada $7.00; Europe $6.00.
A Frank Lloyd production may invariably be depended upon to accomplish more than the usual in entertainment. When movie maker Lloyd decides to deal with a story of the sea, even the unusual becomes enhanced. RULES OF THE SEA is a vigorous maritime drama whose elements of adventure, drama and romance are told in entertaining, swashbuckling fashion. Raising his story on a hitherto, unscreened chapter in navigation history, Lloyd's production captures, to the minutest detail, the atmosphere, spirit, vitality and vision of life and accomplishment in the early 19th century. The story fascinates from start to finish. It is beautifully acted. Absence of any notable boxoffice names will hold down the grosses, but word-of-mouth advertising will help considerably. Grosses will be well above average in every type of house. Action spots will find it a top grosser.

'RULES OF THE SEA' IS A RIGOROUS HISTORICAL SAGA

Rates: • • •

Paramount

96 Minutes

Douglas Fairbanks, Jr., Margaret Lockwood, Will Fyffe, George Bancroft, Martha Lou, Vaughan Glaser, David Torrence, Lester Matthews, Joe E. Brown, David Cohn, Mary Gordon, Lionel Pape, Frank Simpson.

Directed by Frank Lloyd

Story takes place in England during the period when steam is just beginning to come into its own as a method of locomotion for ships. Fairbanks, Jr., first mate of a sailing vessel, meets Will Fyffe, a visionary motor expert, who believes a steam ship can be built capable of carrying a vessel across the Atlantic. Day and night they work on a working model and plane. Margaret Lockwood, Fyffe's daughter, forces him to return to his job, fearing another disappointment. Fairbanks goes to London hoping to interest money people. After many refusals, the plans are finally looked into by Vaughan Glaser, head of a produce concern, to whom fast shipping is important. Fyffe is permitted to build a motor and ship. The factory burns down. Another opportunity is made possible when Glaser requests Fyffe and Fairbanks to overhaul a coastal vessel for the projected Atlantic crossing. This is accomplished and the ship sails. Finally to the picture is the tense and exciting ocean voyage. Fyffe dies as the result of steam burns. Intervention is the romance between Fairbanks and Margaret Lockwood.

Among the film's many virtues is the presence in the cast of Will Fyffe. The English veteran's performance, restrained and touchingly sincere, motivates the story in such an effective manner, it would be difficult indeed to imagine any other in the role. Fairbanks has his best role in years. Miss Lockwood is an attractive girl whose beauty is matched 100% by her acting. George Bancroft capably symbolizes the necessarily cruel sailing masters of a lost era. Montagu Love is an expert heavy as Fyffe's employer. Outstanding in support is Lester Matthews, a one-time British favorite.

HANNA (Hollywood)

'NEW FRONTIER' IS HEAVILY PLOTTED THREE MESQUITEERS FILM

Rates: • • for western spots

Republic

55 Minutes


Directed by George Sherman

With the Three Mesquiteers tending family

...are story ground, NEW FRONTIER falls below average for this western series. The old reliable yarn of the Government's driving settlers from their homes in order to construct a dam is again employed and the numerous plot ramifications delay the real thrills until the final few minutes. Romantic interest is practically nil and even the comedy relief of Raymond Hatton is a poor substitute for Max Terhune's life and is wounded. He wins a parole and Father Joe tells the warden that he may yet be able to win over MacLane.

Fairbanks has certainly moved up in a better performance than this. He is sympathetic, yet as tough as the toughest of the cowboys, when he has to be. MacLane, likewise, is at tops. Dennis Moore shows great promise as the bit young convict. Nigel de Brulier has one sequence as a man condemned to death for murder. He makes it memorable. Charlie Foy's comedy and hoofing score nicely. The casting of minor roles shows great care.

William Nigh's direction rates one of Mr. Winchell's prettiest orchards. It is smooth and clever. He crammed the story with incidents that make it all the more interesting.

AD THIS: Sell the story of the priest vs. the redblock bully. Feature Raymon and MacLane, two tough guys—one on the side of God and the Law, the other against everything decent. It rates a real campaign.

BARROW

LEXY DECKER
The Washington Scene
By FILM BULLETIN's Capitol Staff Correspondent

WAR FILM CENSORSHIP POSSIBLE

National Censorship of motion pictures, one proposal which exhibitors, distributors and producers have always united in fighting, appears to be more than a vague threat today as a result of the European war.

The threat comes from Senator Elmer Thomas (D.Okl.), who is intent upon imposing a strict censorship on all war pictures, including newsreel shots. Senator Thomas' proposal will be contained in the form of an amendment to the Neutrality Bill now being debated on the Senate floor. The proposed National Board would work in close cooperation with State censorship boards, Thomas said. The amendment is only in the contemplative stage, the Oklahoma Senator told FILM BULLETIN's correspondent and much work must be done on it before it is actually offered.

"All war pictures should be passed by a National Board to prevent propaganda and inflaming of the public mind," Thomas believes. "I have been in bringing the facts to the American people," Thomas said, "and we must guard against pictures which tend to arouse warlike emotions through propaganda." Thomas declares his amendment will also cover radio programs, such as the Orson Welles "war scare" broadcast.

Asking if any recent pictures prompted the censorship amendment idea Thomas said Warner's "Confessions of a Nazi Spy" was an example of inflammatory shows and also cited a recent newspaper showing a wounded baby receiving medical treatment at a hospital.

Details as to just how the board would operate are yet to be worked out, Thomas said. He declared it would have to be studied fully before a concrete amendment is drawn and offered on the floor.

Observers here are already asking "what about war pictures in newspapers." Certainly some of these are far more gruesome than any motion picture scenes. In all fairness to Senator Thomas it must be stated that his idea is only a result of a passionate desire to keep the American people emotionally stable and thus keep us out of war.

As that as it may, the proposal will be vigorously fought by the industry. There are relatively few pictures the Senator can point to in support of need for such a board and will do political observers know that once a Board or Commission is established because of some special emergency it is likely to keep on going and become permanent after the emergency passes.

CENSUS OF THEATRES

Theatre owners may shortly expect a visit from one of Uncle Sam's many Government Departments seeking information on their business, it was revealed here this week by the Commerce Department. Fifty thousand places of amusement will be visited by census takers beginning January 2, when the American business census for 1940 will get underway.

Theatres are to be classed with other places of amusement and will come under service establishments for purpose of classification. The census will cover business operating during the calendar year of 1939 except for those firms which close their books on January 31st. In such cases the reports will be taken on a fiscal year basis. Information will be gathered on volume of business, number of employees, total payroll, etc.

The information collected in the business census will be presented by kinds of business for each State, county and city or town of more than 2,500 population.

A. F. of L. OPPOSES NEELY BILL

Passage of the Neely Bill will mean great unemployment in the industry, the American Federation of Labor declares in a report of the Executive Council to the Fifty-ninth Annual Convention now in progress in Cincinnati.

Reiterating its opposition to the film measure the report states, "S. 269, to prohibit and prevent the trade practices known as compulsory block-booking and blind selling" in the leasing of motion picture films in interstate and foreign commerce passed the Senate in the opposition of all organizations of employees in the film industry.

"If the bill becomes a law, it will mean that production schedules of the motion picture industry will be cut in half and thus directly affect the employment of some 282,000 persons who are employed in the production, distribution and exhibition divisions of the industry.

"According to evidence given before the Senate Committee on Interstate Commerce there are 276 crafts employed in the industry and that many thousands of these workers will lose continuity of employment or be made entirely idle." The report points out that President William Green "wrote a strong letter to the leader of the majority in which he pointed out the injury that would be done to the workers in the industry by creating extensive unemployment."

The stand of the A. F. of L. is sure to be used by the opposition when the bill comes up in the House, although it did not have enough effect in the Senate to make any difference. Many of the House members are obligated to the A. F. of L. and may be swayed by their stand.

"NO BACK DOWN BY ARNOLD"

That is the official answer given to reports that the Government might compromise in the New York Equity Suit by giving up its divestiture demand if the majors accede on block-booking and blind selling.

Assistant Attorney General Arnold gave a flat "no" in answer to this report. "There will be no compromising" Arnold said.

Thus it seems definite that the issue will be fought in court as it now stands. The Government is apparently ready and willing to gamble on "all or nothing."
'HOLLYWOOD CAVALCADE' GOOD B.O. DESPITE WEAK STORY

Rates ● ● ● on cast and exploitation values

29th Century Fox

97 Minutes

Alice Faye, Don Ameche, J. Edward Bromberg, Alan Curtis, Stuart Erwin, Adl Phann, Buster Keaton, Donald Meek, George O'Neal, Eddie Quillan, Ben Turpin, Mack Sennett's Bathing Beauties, The Keystone Cops, Beneath the Bamboo Banner, black Maude, Dean Coolidge, James Finlayson, Al Madison, Chick Chandler, Robert Lowery, Ransell片刻, Ben Webster, Willie Ford.

Directed by Irving Cummings, Mack Sennett

HOLLYWOOD CAVALCADE will disappoint most of those who see it—yet it should garner very good grosses everywhere. The sketchy manner in which the last two reels are done gave us the impression that the film was rushed to completion when the European war broke out, in what might have been an effort to cut tail cost. Whether this is so or not, it is a fact that the story completely collapses and with it goes the film's chances to be a sensational hit. However, there is much to amuse and entertain. Especially good are the sequences showing the birth of the custard pie comedy and the Keystone Cops. They could end up in an uproot! There is also a clip of Alonzo singing Kid X in “The Jazz Singer,” but the rest is not much of a history of motion pictures. The star names and exploitation values put it over, but it's a pity that so good an idea went haywire.

Don Ameche gets his start as a film director by signing Alice Faye to a contract. They both rise to fame together. Often disappointed in Ameche's failure to show affection for her, Alice marries Alan Curtis, her leading man. Only then does Ameche realize his love to her. Heartbroken and given to fits of temper, Ameche splits with J. Edward Bromberg, who invests his savings to finance his pictures, and gradually slips down until no studio will use him. Seeing Ameche several years later, Alice persuades Bromberg to get him the assignment to direct her next picture. When it is almost finished, Curtis is killed and Alice injured in an accident. At her bedside Ameche delivers a lengthy speech, again confesses his love and tells her of his plans to add sound to the incomplete part of the picture. It is a success and he is reunited with Alice.

Acting honors go to Miss Faye by a wide margin. She is lovely in Technicolor, Ameche plays his role exactly as he has placed any of his precious roles. J. Edward Bromberg is best of the others, most of whom are seen only in bits.

Mack Sennett did a grand job of directing the silent comedy sequences. Irving Cummings did as well as might be expected with the weak script for the main story. The Technicolor is excellent.

AB TIPS: Call this a dramatic history of motion pictures and the people who make them. Feature Faye and Ameche.

BARTON

'INTERMEZZO--A LOVE STORY' STRONG WOMAN'S PICTURE

Rates ● ● ● in class and deluxe houses; less elsewhere

Hollywood Preview

United Artists

(5226)

96 Minutes


Directed by Gregory Ratoff

The story of INTERMEZZO is simple and familiar—the old triangle that has been told so often. Yet, by pouring into it the best of everything else that goes into picture making, David O. Selznick has created what we predict will be a successful box-office product. It should score heavily with the women. There is George O'Neill's beautiful, lifting dialogue. The production is superb, the sets handsome and impressive. The musical score is haunting, adding unmeasurable to the tale. The performances throughout are well nigh perfect, with Leslie Howard and the striking newcomer Ingrid Bergman making their lovers seem very real people. These elements combine to make INTERMEZZO a fine film, a touching love story. As we said, the ladies should take it to their hearts—and that means good grosses. Action scenes and rural locations will not find it as profitable as the deluxe and better class melodramas.

Story wise Leslie Howard as a noted violinist married to Edna Best and the father of two children. He meets and falls in love with Ingrid Bergman, his daughter's piano teacher. He leaves his wife and home and they go away together on a concert tour. Eventually Ingrid realizes their happiness must be short-lived. She accepts a scholarship in a Paris conservatory. Howard returns home and an accident to his daughter reunites him and his wife.

Tall, beautiful, poised, emotional and a superlative actress, Ingrid Bergman is a new addition to the American screen worth raving about. Her performance in this is exquisite, beautifully shaded, exerting a vivid dramatic effect on the spectator. Leslie Howard gives another of his distinctive performances in a role tailored to his talents. Edna Best is sympathetic as the wife. John Halliday, always to be relied on for a charming and distinctive performance, is excellent. Support is uniformly good.

Gregory Ratoff's direction is simple, straightforward and honest. Thus far on many occasions his work is overshadowed by Gregg Toland's camera. Toland's intriguing angles and clever use of the camera against the picturesque background supply much to the picture's charm and persuasive qualities.

AB TIPS: Play up the title, explaining what it means to the 3 central characters in the triangle.

HANNA (Hollywood)

'U-BOAT 29' THRILLING AND TIMELY

Rates ● ● , or better, where exploited

Columbia Release

75 Minutes

Caucati Lloyd, Loretta Sjohena, Sebastian Shaw, Directed by Michael Powell

Here is as thrill-packed a motion picture as you'll see this season. Made in England, it suffers none of the faults usually associated with British product. It moves at lightning fast pace, has been brilliantly directed and enhanced by excellent performances by Conrad Veidt and Valerie Hobson. Coincidentally, it is one of the most timely pictures ever released, since submarine warfare, U-boat terror and espionage are certainly the hottest front page news of the day. Exhibitors who step out and sell this for the grand show it will reap a harvest of profits.

Veidt is masterful as a German U-boat commander and spy. Valerie Hobson is heroic as an English girl engaged in counter espionage, pitting her wits against Veidt, Sebastian Shaw, a naval officer, sweetheart of the girl, is also engaged in espionage. They make the action tense and exciting.

Director Michael Powell rates honors for a splendid job throughout. He added much to the tale by the wealth of detail which does so much to make the film always engrossing.

AB TIPS: Sell the timeliness of the story. It is worth a strong campaign.

PIN
NEW YORK TIP-OFF

During the past fortnight and for the first time in many months a screen attraction, without benefit of a name band or stage presentation, has been up among Broadway's first run leaders. Full credit for a $20,000 first-week's take can be credited to "The Women" which, with the exception of the recent Roscoe Arbuckle personalities during "The Wizard of Oz" run, gave the Capitol its highest gross in two and one-half years. The other Broadway houses haven't complained, however, for the return to Standard Time and the season's first cold snap has resulted in waiting lines at most of the box offices along the Main Stem.

The Paramount, where "Honeymoon in Bali" and Glenn Miller's Band started a third week on Wednesday, did the biggest second-week's business since the holdover of "If I Were King" a year ago. "What a Life" has been switched to the Paramount for October 11, replacing the previously-scheduled "Riders of the Sea." Another swing band, Artie Shaw's, helped "Espionage Agent" to get two profitable weeks at the Strand before "Just Be My Destiny" and the long-awaited personal appearance of Ann Sheridan opened on Friday, Oct. 6.

The second week of "Nurse Edith Cavell" at the Radio City Music Hall almost equaled a strong opening stanza. Schick's "Intermezzo, a Love Story" is current at the world's largest theatre and another, U.A. release, Wangen's "Eternally Yours," opened Friday at the Roxy following a mild seven days for "Here I Am a Stranger." With Goldwyn's "The Real Glory" in its fourth week at the Rivoli, United Artists can boast of three simultaneous first-runs in the Times Square district.

At the smaller houses: "Fall Confession," which gave the Radio its biggest first-day's gross since January, was followed late last week by Universal's reissue of "All Quiet on the Western Front," another sure-fire business-getter particularly in these troubled times. ... "A Woman is the Judge" at the Criterion and the "Challenge" at the Globe were at the bottom of the list with only fair business but "Goodbye, Mr. Chips" is holding up surprisingly well in its 22nd week at the Astor.

First AMPA meeting of the 1939-40 season was a sell-out at Snow's Restaurant last week and, for a time, Treasurer Herb Berg of Paramount was hard put to find table space for the huge inflow of ad and publicity folk there to honor the organization's past presidents. Following luncheon the current chief editor, Paul Lazarn, Jr., introduced his predecessor, Ralph Rolan in a few words and in this manner former presidents as Doolin White, Bill Ferguson, Ed Klein, George Harvey, Glenn McNair, John C. Field, Paul Lazarn, Sr. and, finally, the original president, Arthur James. Memorial services for the late Carl Laemmle were held at the West End Synagogue on Friday, Oct. 6. Nate Blumberg, Barney Baban, Jack Coh, Neil E. Definet, J. R. Greimere, Jake Levy, Nicholas M. Schenck and other industry executives were on the honorary committee. Definet, who has been associated with RKO for the last eight years, was signed to a new longer-term contract as vice-president in charge of distribution by George Schaefer, RKO Radio president, last week. With Warners reported interested in "See My Lawyer," the first legit premiere of the season, saw Gad Seely and Martin Bertramstone, from the home office, as well as Ann Sheridan, Jack Coh, Nicholas Schenek and other industry notables in attendance. William R. Rodgers, sales head of M-G-M, is back from the West Coast as is Bob Gillham, of Paramount, Charles Glett, of the Eastern Service Studios, and John Wildberg, attorney and producer, who signed Herbert Marshall to appear in the first Jack Skirball production to be filmed in Astoria next month for Columbia release.

Dave Whalen and Charles Reed Jones are jointly in charge of Republic's advertising, publicity and exploitation department since Al Adams resigned last month after holding the post for the past four years. L. W. Dowey, president, C. L. Carrington, vice-president, and Stanley Hand, staff representative, are back at the Alco home office after western and southern tours. Ruth Landersman, who recently

FRANKLY SPEAKING

By LEYENDECKER

BRITISH QUICKIE FLOOD

When war headlines first were emblazoned in the daily news papers and radio programs were subject to momentary interruption for latest bulletins from abroad, many film goers in this country contained points of minor British-made films of quickie caliber which were slowly gathering dust. The majority of these pictures might never have been exposed to the eyes of any but the unsophisticated patrons of the lesser independent theatres in out-of-the-way localities. But because many of these British productions had war themes, or contained a situation which could be exploited as such, the American market suddenly finds itself flooded with pictures which hope to cash in on the public's inordinate interest in Europe's conflict.

For every "All Quiet on the Western Front" or "Nurse Edith Cavell," two American-made films which offer forceful arguments against the cruelty of war, the average film goer will doubtless see two such war "spics" as "Bombers Over London," "Terpsichore," "Spies of the Air" or "North Sea Patrol." These four last-named British films, picked at random, are superior in acting, photography and production values to any Class B programmer from Hollywood. But their attention-compelling, and in most cases, recently-acquired titles will secure for them additional bookings, and a consequently larger audience, which they ill deserve.

To the credit of English production, it should be said that the Isles delivered several of the finest films made within the past two years. "Goodbye, Mr. Chips," "The Citadel," "Pygmalion" and "The Lady Vanishes" rank high among the achievements of the recent season. However, the success of these films should not be used as a lever by distributors to foist a block of English quickies on exhibitors and an unsuspecting public. Release of rank trash like "Pythos Treasure," "Black Scream" and "Treachery On the High Seas" will not only cause worse British films to be shunned by American movie-goers, but will adversely affect Hollywood's own product.

Of course, there are exceptions. "Four Feathers" is a fine production. Likewise, Columbia's "U-Boat 29" is an exciting, well-produc ed British melodrama, and one that is timely as well. But the stuff that has been brought over here merely to fill quota requirements should be allowed to remain on the shelves—where it will do our business no harm.

TRAILERS BY PRODUCERS

We've often wondered what line of reasoning impelled some of the film companies to go into the trailer business. Our impression, borne out by opinions of exhibitors, has always been that National Screen Service is doing a splendid job of servicing.

Of course, we can understand that each company might wish to produce its own trailers. As a matter of fact, this seems to be the case, with National Screen being the distributor, a highly technical job in itself.

Neither the film companies nor the exhibitors gain anything by having the trailer business split up into a number of distribution units. We would like to know what Warner, Metro and Paramount were thinking about.

Became Mrs. Martin Dietz, back at her post as secretary to Bernard Sobel at M-G-M, following a honeymoon. Sobel has edited a "Theatre Handbook" which is being published this month. Helen Twibell was the first film star to be televised, appearing in "The Rattaj and Egg Man" over WZAP's last week. Gordon White, advertising manager of Grand National, has bought a farm at Greenwood, N. Y.,
FILM BULLETIN

'TWO BRIGHT BOYS' WILL PLEASE FAMILY TRADE

Universal

70 Minutes

Jackie Cooper, Freddie Bartholomew, Alan Dinehart, Melvyl Cooper, Dorothy Peterson, N. W. Averi, Wilfred Robertson, Eddy Acuff, Hall K. Dawson, Eddy C. Walker, Fred Stanton.

Directed by Joseph Santley

A most blend of action and drama, spiced with comedy, TWO BRIGHT BOYS emerges as an entertaining programmer. Tailored to the measure of two former child stars now emerging as adolescents, the film substitutes heart throbs for romance—and wisely so. It is particularly suited for family audiences.

One of the picture's virtues is that the characters display completely human characteristics throughout. Even the scowling villain, who holds a mortgage on Jackie Cooper's valuable oil land, takes his defeat gracefully. The sentimental scenes are not overdone and the humor is of the pleasant, but never uproarious, sort.

Melvyl Cooper and Freddie Bartholomew are father and son—a pair of likeable English rascals who live by their wits. When an unscrupulous oil promoter gets a bad check from Melvyl Cooper, he forces him to pose as a London banker and worm his way into the affections of Jackie Cooper and his mother, who are stubbornly holding on to some valuable oil property. Jackie is trying to drill an oil well on the land without outside help but he is finally compelled to get money for new equipment. The Englishmen, using the promoter's money, persuade Jackie's mother to sign a note but they later have a change of heart and pitch in to help bring in the gusher before the money comes due.

Jackie Cooper, as the hot-headed and two-fisted Irish lad, and Freddie Bartholomew, as the soft-spoken, loyal Britisher, are nicely contrasted and both turn in fine performances. Melvyl Cooper gives an outstanding portrayal of the weak-willed but well-meaning father and his comedy scenes are the film's high spots. Dorothy Peterson, in the only feminine role, is charming and sympathetic, while Alan Dinehart and the others are okay.

Highest credit should go to Director Santley for the fine performances and sustained interest.

AD TIPS: Play up the team of Cooper and Bartholomew to interest the younger fans.

LEYENDECKER

'ETERNALLY YOURS' SPARKLING ROMANTIC DRAMA

Universal

95 Minutes

Loretta Young, David Niven, Hugh Herbert, Billie Burke, C. Aubrey Smith, Broderick Crawford, Zasu Pitts, Raymond Walburn, Virginia Field, Ralph Graves, Elyce Ayres, Dora Howland, Janice Martin, Lionel Pape, Fred Stanton.

Directed by Tay Garnett.

In ETERNALLY YOURS.Weller Wanger has delivered delightfully romantic comedy-drama which has 'popular appeal' written all over it. Starting with an amusing and bright-minded script, the producer insured his box office success by lavishing on it an expensive production and a cast studded with clever and popular performers. Destined for holisters in first runs, subsequent will be favored by the word-of-mouth buildup.

The story is a fast-moving and frequently exciting affair which never takes itself too seriously until the climax, which introduces a heart throb or two. Women patrons will thrill to the sparkling romantic passages—men will delight in its humor and in the exposure of a magician's best tricks. This film is screen entertainment in the real sense of the word.

The plot revolves around the Great Arturo, (David Niven) a fascinating magician who delights in the plights of his many admirers, although he is really in love with his beautiful wife. The latter, who ran away from security and a dull and respectable fiancée, begins to tire of that hectic existence and secretly makes plans for a farmhouse in Connecticut. When Arturo resolves to settle down and signs for a two-year tour, she leaves him and secures a divorce. Frantically searching for her, Arturo's act deteriorates until he is forced to accept a benefit looking where he meets his former wife, now married to her former show-thinking fiancé. Realizing that she still loves him, Arturo makes several attempts to win her back and finally succeeds after endangering his life in a thrilling parachute jump.

As a romantic team, Loretta Young and David Niven have been perfectly matched. Miss Young, who has been strikingly gaining in photograph, gives her role the necessary touch of lightness without neglecting the underlying serious note. In his best screen part to date, David Niven proves himself a deft comedien with that debonair and charming quality in his work which appeals to the opposite sex. Zasu Pitts and Raymond Walburn have rarely been better, getting laughs without overdoing the amusing. Hugh Herbert, Billie Burke and C. Aubrey Smith offer their familiar brands of comedy. Broderick Crawford deserves special mention by winning sympathy for the blundering, but well-meaning fiancé.

Tay Garnett's direction is smooth throughout.

LEYENDECKER

'WHAT A LIFE' FAIR COMEDY OF YOUTH

Paramount

109 Minutes


Directed by John Theodore Reed

This is Paramount's version of Clifford Goldsmith's stage success. Parts of it are engaging,refreshing comedy of high school life. Parts are quite dull, however. The clever lines and good performances overcome many of the hollow situations and should bring WHAT A LIFE the approval of young people and the family trade. Where exploited, it should get slightly above average grades. It won't mean much in action spots.

Jackie Cooper plays Henry Abrich, a high school junior whose life is one mass of problems and complications. Repeatedly called before the principle for infractions of discipline, things become even more hectic when he is caught cheating at a history examination. He is also accused of stealing the school instruments and pawnimg them. This builds up to the climax when Cooper discloses his arch rival for scholastic honors and devotion of Betty Field to be the actual thief.

Cooper is excellent in the exacting leading role. The young star endows it with rare heart warming touches. Betty Field appears to be trying a bit too hard. Outstanding is John Howard, whose role as an understanding teacher, is extremely sympathetic. Janice Logan, Lionel Stander, Hilda Hopper, James Cagar, Dorothy Stickney and Solovey Miller score well characterized supporting roles. Special mention goes to Jany Logan Glaser, re-creating his stage role of the principle.

Direction by John Theodore Reed is good. It has tempo, zest and spirit.

AD TIPS: Sell this as a bright comedy of youth's tribulations.

HANNA (Hollywood)
COLUMBIA

“Street of Missing Women” (Preston Foster-Ann Dorval) is the single new starter. It is being directed by Sidney Salkow, former Republic megaphone. Other features in production are “Blondie Brings Up Baby” (Singleton-Lake). “The Incredible Mr. Williams” (Blondell-Dougless) and “His Girl Friday” (Grant-Russell). Stories in preparation for production within the next fourteen days are “Cop From Hell’s Kitchen” and “Passport to Happiness” (Tony Martin). Harry Decker, head of the westerns division in Irving Briskin’s unit has left the lot. This has given rise to a rumor that Columbia may cut down on western production this season as part of its retreatment program.


METRO-GOLDWYN MAYER

New productions here include “A Call on the President” (Ann Sothern-William Gargan), “Secret of Dr. Kilikha” (Lionel Barrymore-Lew Ayres) and “Nick Carter” (Walter Pidgeon-Rita Johnson). “Broadway Melody of 1949” (Fred Astaire-Eleanor Powell) and “Judge Hardy and Son” are also working. Having completed supervision of the editing of “Ninotchka”, Ernst Lubitsch has begun preparations on “The Shop Around the Corner”, which he will direct and produce for Metro. Margaret Sullivan and James Stewart co-star. Work will start on October 15, “I Take This Woman”, the Spencer Tracy-Hedy Lamarr starring vehicle shelved some months ago, will go back into production sometime this week under the direction of W. S. Van Dyke . . . Eddie Cantor, now on a personal appearance tour, reports to Metro on December 1 to play his first straight screen role in “Forty Little Mothers” . . . Madame Curie” is the first MGM postponement resulting from the European War . . . At Metro’s London Studios, “Bums’ Holiday” and “Pride and Prejudice” have been definitely postponed. This may put Norma Shearer into the leading role of “Susan and God”, originally scheduled for Greer Garson. There are rumors of trouble with “Henry Goes Arizona”. Picture was completed weeks ago, went back for a few days of added scenes, but is again on the sound stages for an additional schedule of ten days under Richard Thorpe’s direction . . . Mickey Rooney’s next Metro assignment is the title role in “Young Tom Edison” under Norman Taurog’s direction.


MONOGRAM

Two pictures have been completed at this plant since our last column; “Heroes in Blue” (Dick Powell-Evelyn Keyes) and “Overland Mail” (Randolph). “Heroes” is Mona’s first 1939-40 feature while “Overland” washes up the company’s 1938-39 western commitments. “Mr. Wong at Headquarters” is Monogram’s next effort. It starts October 4, when Boris Karloff will be available . Edward Finkley has two scripts completed and ready for production immediately upon the arrival of Tex Ritter from his personal appearance tour. Producer Paul Malvern has departed for a Mexican vacation before beginning his next “Tailspin Tommy” series. Reports that Monogram may reduce the number of its 1939-40 releases persists, although there has been no official word that such a move is under consideration.

PARAMOUNT

Six pictures are occupying space at Paramount. Among them are two new additions; “Opened By Mistake” (Charlie Ruggles-Lynne O’Grady) and “the Road to Singapore” (Croisy-Lamour). Other features in production are “The Farmer’s Daughter” (Raye-Ruggles), “The Gay Days of Victor Herbert” (Mary Martin-Allan Jones), “Gun Chores” (William Boyd-Russell Hayden) and “Lyphon” (Lamour-Lamour-Preston). Scheduled to begin within the next thirty days are “The Way of All Flesh” (Tumitoff), “Buck Benny Rides Again” (Jack Benny) and “The Biscuit Eater” . . . The last named will find Lonnie Le Roy in a featured role. Lonnie is the former Baby Le Roy who once shared honors with Maurice Chevalier and W. C. Fields . Claude Binyon has negotiated a release from his Paramount contract to join Wesley Ruggles. Binyon has worked with Ruggles almost exclusively during the past few years . Obviously inspired by its “Dr. Cyclops”, Paramount is paying more than casual attention to this type of picture. New thriller acquisitions are “The Ghost Breaker” and the “Hecht-Arthur yarn “The Monster”. Bob Hope and Eddie Anderson (“Bachelster”) are scheduled to star in the first named. William A. Wellman has been handed a new producer-director deal. “F. O. B. Detroit” is his next assignment to begin in April after Wellman takes an extended vacation. Par’s new trailer department has been hit by the company’s retreatment policy. Five members were dropped . William Le Baron has left for New York to hold conferences with Paramount’s eastern executives. Tito Carminati returns to the screen with Douglas Fairbanks, Jr. and Maria Angeli in “Safari”. Having sold his original story, “In Old Virginia”, to Paramount, Edward H. Griffith has been assigned to direct it. Virginia Van Upp who teamed with Griffith on the current “Honeymoon in Bali” has been assigned to the screenplay. Joel McCreery, recently signed by Paramount on a long term contract, will play the male starring role. Preston Sturgess, are playwright and screen writer, will make his directorial bow at the megaphone on his own story “Down Went Mcclinty” (Continued on next page).

**REPUBLIC**

Four films are working at Republic: “Saga of Death Valley” (Roy Rogers) . . . . “The Covered Trailer” (Glauen Family), “Washington Cowboy” (Artty) and “Zorro’s Fighting Legion” (serial) . . . . Taking a rather ominous view of the European War’s effect on his company, Herbert Yates stated in an interview with the trade press that Republic’s immediate schedule would suffer only one alteration, but that after the first of the year there may be other changes. “Hit Parade” has been abandoned. It will be replaced by “Wagonues Western,” to go into production shortly for late December release. Yates declared this change was made because of Republic’s adaptability to outdoor stories. John Wayne will star in this Sol Siegel production. Next other productions will go into work at Republic before the first of the year. Of these, three will be in the upper brackets. Yates declared Republic would refuse to participate in the trend toward war and propaganda stories now taking place in many of the studios. It Yates’ contention that what the public needs today is entertainment is pictures that will take the troubled, propaganda-fed minds of flingers off the tense European situation. Current Republic plans call for the continuation of the program already announced—a program featuring wholesome family entertainment in the action, western, comedy and drama fields, he said. Although Yates would not predict the extent of any cut in personnel, a few days later many heads were bopped. Most severe blow was felt in the stenographic and secretarial department. Writers were not affected. The publicity department is now being handled by one man, Walter Compton. This outfit has felt the slash of the economy knife more severely than most filmers.

**CASTINGS:** John Wayne, Roy Rogers, Sondley Burnett in “Wagonues Western” . . . .

**RKO-RADIO**

Production activity is in full swing at RKO, where nine pictures are currently shooting: “The Hunchback of Notre Dame” (Laughton-Maureen O’Harra), “Abe Lincoln in Illinois” (Raymond Massey-Mary Howard), “Vigil in the Night” (Lambard-Aberne), “That’s Right, You’re Wrong” (Kay Kyser-Adolph Menjou), “Escape to Paradise” (Bob Breen/Kent Taylor), “Legend of the Lawless” (George O’Brien), “Sonset” (Joan Brodell-Jimmy Lydon), “The Swiss Family Robinson” (Thomas-Mitchell Edna Best) and “Mexican Spitfire” (Lupe Velez-Leon Errol) . . . . “A Saint Overboard” (George Sanders) and “Heart of Darkness” (Olson Welles) will start shortly . . . . As reported in our last issue, RKO this week joined Hollywood’s retreatment move by inaugurating salary cuts for all workers receiving more than $800 a week. George Schaefer declared the largest salaries will receive the largest percentage cuts. Some salaries will be cut over 30 percent. In Hollywood this step was severely criticized. It is the opinion of Studio-Sizers that Mr. Schaefer has taken a sensible and intelligible view of the situation. Wholesale firing of minor employees to insure the generous salaries paid studio executives is short-sighted retreatment. Salary cuts in the brackets designated by Schaefer will injure neither RKO nor its personnel . . . . An important RKO move of the past week was the concluding of negotiations between Schaefer and Franklin Warner, whereby the latter’s Fine Arts unit will produce a series of feature films. Three of the productions called for in the contract will be distributed on RKO’s 1939-40 program. First of these will be “Isle of Destiny,” the Cinderella production made when the company was affliling its Grand National position. It is now back before the camera for retakes and additional footage. “Land’s End” will be the second FA production. The third feature of the current season will be an untitled story based on the Ivy Coast slave traffic in the early 1800’s. It is probable that all three will be made in the newly perfected Cosmocolor. Further conferences with Warner regarding details of the production-distribution contract will take place upon the arrival of head man Schaefer from the East . . . . RKO is talking a one picture deal with the Ritz Brothers. It is also preferring a contract to Edwin Best, now playing in “Swiss Family Robinson.” Boris Morros future at RKO is still a matter for speculation. Producer has delivered “The Flying Deuces,” but due to the withdrawal of the Irving Trust Company as his money bag (because of a court order), a new deal must be arranged before Morros can proceed.


**20TH CENTURY**

Production is at peak here, where ten features are shooting: “Grapes of Wrath” (Fonda), “He Married His Wife” (McCar-Nancy Kelly), “Little Old New York” (Faye-Greene), “The Adventurer” (Romero-Mariane Weary), “The Bluebird” (Temple), “Daytime Wife” (Powell-Linda Darnell), “Everything Happens at Night” (Henie Milland), “The City” (Lynn Bari-Donald Woods), “The Man Who Wouldn’t Talk” (Lloyd Nolan-Jean Rogers) and “Swanne River” (Amreche-Lovis-Jolson) . . . . 20th Century will shortly announce the titles of four British-made pictures to be released as part of its 1939-40 program. Negatives on six features have been received in New York where selection is now being made . . . . A committee composed of stars, executives, technicians and studio workers, has been formed at the instigation of Darryl Zanuck to discuss and act on measures to further 20th Century’s program of economy without sacrifice of production value . . . . A sequel to “Hotel for Women” is being planned as a Sol Wurtzel production . . . . Although Monogram has announced its intention of producing “Rip Van Winkle” as a 20th special, 20th Century is reported considering the same story . . . Shirley Temple’s radio silence will be broken at Christmas when she will appear on the SAG show. Zanuck has lifted the ban for this one appearance . . . “Drums Along the Mohawk” may be released in 14 reels, the longest Technicolor production on record.

**CASTINGS:** Lyle Talbot, Joel McCrea, Nancy Kelly, Mary Bethune, Ethel Cook, Rosemary Parker in “Mr. Married His Wife” . . . . DIRECTOR ASSIGNMENTS: Alfred Gough to “Cabot” . . . . STORY BUYS: “The Sea Famine” by Hamilton Croot . . . .

**UNITED ARTISTS**

Charles Chaplin’s “The Dictator” is UA’s single new addition to the production line-up, bringing the total number of features at work here to five. The others are “Of Mice and Men” (Burgess Meredith-Lou Chaney, Jr.), “Raffles” (David Niven-Olivia de Havilland), “Elephant” (Laurence Olivier-Joan Fontaine) and “Send Another Coffin” (Pat O’Brien-Ruth Terry) . . . . An intriguing story acquisition by
Walter Wanger is "Dynasty of Death" by Taylor Caldwell. Story is a timely saga of munitions manufacturers and war heroes in society and the international fields of intrigue. It is not likely, however, that this picture will reach the screen for some months. Wanger expects to put both "House Across the Bay" and "Personal History" into production before the first of January. Upon the completion of these films, his unit may shut down for four months...David O. Selznick, who has had trouble with his press department since the resignation of Russell Birdwell, has secured the services of Don Roberts as publicity director...In contrast to other studios, Samuel Goldwyn announced an increase in his program from four to nine pictures. Premiere of "Gone With the Wind" is scheduled for December at Atlanta, Ga.

CASTINGS: Jon Hall, Jean Arthur in "City Without Men" (Goldwyn)....Willie Best in "Send Another Coffin" (Wanger)...Brian Aherne, Louis Hayward in "My Son, My Son" (Selznick)...C. Aubrey Smith in "Rebecca"...C. Aubrey Smith in "Rebecca" (Selznick)...DIRECTOR ASSIGNMENTS: Charles Vidor to "Personal History" (Wanger)...STORY BUYS: "If Winter Comes" by A. M. Hutchinson (Selznick)....

UNIVERSAL

Five features are working at Universal: "Test Driver" (Arden-Devine), "First Love" (Durlin), "Destry Rides Again" (Stewart-Dietrich), "Green Hell" (Fairbanks, Jr., Rathbone), "The Green Hornet" (serial) and "Tower of London" (Rathbone-Karloff)...."Invisible Man" and "No Power On Earth" are the next Universal starters...Grover Jones, who scripted "The Underpupp" and is currently working on the Mae West-W. C. Fields starring vehicle, has been assigned the screenplay on Gloria Jean's next U feature...George Vehalun, who during his seven months' stay at this plant turned out only one picture "One Hour To Live", has left the lot.


WARNERS

Only one new production at WB—"Flying 60th" (Cagney-O'Brien). "Brother Rat and the Baby" (Wayne Morris-Priscilla Lane) starts as we go to press. Next 30 days will see heavy activity at the Warner studio when filming begins on "We Shall Meet Again"..."Gammy Get Your Gun" (May Robson), "Virginia City", "Sea Hawk" (Erol Flynn), "Guilty Woman" and "Edgar Allan Poe"...Bette Davis is again feuding with the studio. The actress, who has been in New England on a vacation, is refusing to return to the studio until she is assured she will be required to make only two pictures a year. Actress declares her health is being impaired by overwork. Money is not involved in the dispute, for it is reported the studio has offered a salary increase if she will consent to do four pictures annually. This is Bette's second major tiff with Warners, although there have been several minor ones...Bookings on WB's historical features has increased 20% since the start of the war...Gradwell Sears declared his company would not send out reissues of old war pictures such as "Dawn Patrol" and "Submarine D-1".

CASTINGS: Bruno Marsh in "Virginia City"...John Litel, James Stephen son, Henry O'Neill, Franklyn Thomas, Cliff Edwards, Dennis Morgan in "The Fighting 60th"...Margaret Sylvestre, Paul Kelly in "Invisible Skies"...Arthur Treacher, Yvonne Ryant in "Brother Rat and the Baby"...Alain Hale in "John Paul Jones"...
STREET OF MISSING WOMEN

Drains—Shooting started: September 26

Cast: Preston Foster, Ann Dvorak, Douglas Fairbanks, Wayne Gilson, Peggy Shannon, Lorain Gray, Eve Lune, Linda Winters, Ralston Huy, Joe King, Eddie Traff, Bruce Bennett, John Tyrell, Don Reddo, director

Producer: Jack Fier

Story: Deals with a group of women who frequent hot-clubs, bars and are cut in on drink deals sold to the men. Ann Dvorak, a little wiser than the others, meets and falls in love with Preston Foster, a woman. Their future happiness is made possible by Wayne Gilson, who murders Douglas Fairbanks, a pianist who claims Ann's affections. Gilson's mother is disclosed to be a police informer.

To be released on 29-30 program

PRODUCTION & RELEASE RECORD

1938-39 Features  (11) Completed (10) In Production (1) Serials (1) Completed (1) In Production (0)

1939-40 Features  (14) Completed (13) In Production (1) Serials (1) Completed (1) In Production (0)

COLUMBIA

1938-39 Features  (14) Completed (13) In Production (1) Serials (1) Completed (1) In Production (0)

1939-40 Features  (10) Completed (9) In Production (1) Serials (1) Completed (0) In Production (0)

GRAND NATIONAL


RELEASE CHART


Exile Express (59) 14-15, 5-30, 301 Details under title: Exile

Last Takes A Chance (58) 3-5, 5-30 Details under title: Everything Happens to Ann

Long Shot (92) 1-4, 3-21 Details under title: Panama Patrol

Pamela Partial (66) 1-17, 5-30, 341 Details under title: Pamela Cipher

Ride'em Cowgirl (53) 1-1, 5-30, 81 Details under title:western

Singing Camel (51) 5-10, 5-30, 81 Details under title: Six Gun Rhythm

Trigger Pals (55) 1-13, 5-30, 81 Details under title:western

MÉTRO GOLDYNN-MAYER

1938-39 Features  (44-2) Completed (47) In Production (0) 1939-40 Features  (49-2) Completed (45) In Production (4)

CALL ON THE PRESIDENT, A

Comedy-drama—Shooting started: September 18


Director: Robert Sinclair

Producer: Edgar Selwyn

Story: Walter Brennan, a postman, loses his job when he discovers destroying a letter addressed to an old woman. The letter, it appears, was written by the death of her son, a prisoner in Sing Sing. Believing Brennan was wronged, his friends, Ann Sothern and William Gargan, go to Washington to see the President (Lewis Stoff). Here the matter is straightened out and President takes the woman's views on the domestic and international situation.

To be released on 29-30 program

NICK CARTER

Mystery—Shooting started: September 22

Cost: Walter Pidgeon, Rita Johnson, Henry Hall, Donald Meek, Edwin Gwladys, William Hoyt

Director: Jacques Tourneur

Producer: Lucien Hubbard

Story: Walter is a detective who tracks down the activities of an espionage ring working in phone factories.

To be released on 29-30 program

SECRET OF DR. KILDAIRE

Drama—Shooting started: September 19

Cost: Low Jones, Lionel Barrymore, Lauren Ing, Lionel Veitch, Nat Pendleton, Helen Mclachlan, Robert Kent, Sara Reden

Director: Harold Roquette

Producer: General Office

Story: Low and Lionel Barrymores cure Helen Dillert of a mysterious blood disease—a task made difficult because of her aversion to doctors. Ayres overcomes this by posing as an unprofessional friend.

To be released on 29-30 program

IN PRODUCTION

1939-40

Broadway Melody of 1939  P.Ashley & Powell Details 9-12

Judge Hardy and Son  Hardy Family Details 9-13
**RELEASE CHART**

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**PARAMOUNT**

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**OPENED BY MISTAKE**

Comedy—Sloshing started: October 2


**ROAD TO SINGAPORE, THE**

Musical—Sloshing started: October 2

Cost: Ring Crosby, Robert Benchley, Bob Hope, Aline MacMahon, Johnny Arthur, Jerry Colonna.

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**HEROES IN BLUE (Completed)**

Drum: Shooting started: September 19

Cost: Bert Parks, Renae Macdonald, Charlie Chaplin, Frank Scriver,病毒

Director—William Watson

Producer—Ted R. Williams

Story: Deals with the rehabilitation of a gangster, through the help of a police officer, Park. To be released on 39-40 program

**OVERLAND MAIL (Completed)**

Western—Shooting started: September 27

Cost: Jack Randall, Vince Barnett, Claire Rochelle, Tristram Coffin, George Cleveland, Glen Strange, Dennis O'Keefe, McFarland, Joe Garces, Maurice Lucas, James Cronin, Hal Price.

Director—Robert Hill

Producer—Robert Tansey

Story: Randall and his pal, Vince Barnett, overload mail trucks, throw Indian nursing because of the number of a thermometer by a renegade white.

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**1939-40**

All Women Hate Secretaries (3)

Butta (2)

New York, (13)

Life of the Party, (10)

Death of a Chump (11)

Diamonds Are Dangerous (6)

Disputed Passage (10)

Ice Capades (2)

Emergency Squad (1)

Happy Ending (1)

Knights of the Range (2)

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EXPLOITATION PICTURE
OF THIS ISSUE

TWO BRIGHT BOYS ... They’re growing up, these two young men co-stars of several past hits. Jackie Cooper and Freddie Bartholomew are no longer kids, but they still retain those contrasting qualities that make them a perfect team for dramatic conflict and palship. Universal utilized their talents cleverly again in TWO BRIGHT BOYS. The setup is an exploitation cinch. Cooper, the typical tough American youth, hanging on to the piece of Texas land from which he hopes to get oil some day to provide for his mother. Bartholomew, the slick English lad, son of a clever crook who lives by his wits. The rich oil baron, covetous of Jackie’s land, uses the Englishman and his son to ingratiate themselves with the boy and his mother, with the purpose of depriving them of their property. How Jackie and his mother, instead, win over the English pair makes the story’s climax. Sell Cooper and Bartholomew. Sell the exciting action of two youths in a struggle for black gold.

A Universal Picture
Cost: Jackie Cooper, Freddie Bartholomew,
Alan Dinehart, Melville Cooper, Dorothy Peterson, J. M. Kerrigan, Willard Robertson, Eddie Lees, Hal Dawson,
Directed by Joseph Santley
Screenplay by Val Burton and Edmund L. Hartman.
Associate Producer, Burt Kelly
Cameraman, Edward Reed
What the Newspaper Critics Say

ESPIONAGE AGENT
(Warner Bros.)

“...Good...Tightly plotted...Spy melodrama...”
Archer Winsten, NEW YORK POST

“...Brenda Marshall, stunning newcomer, shares honors with romantic Joel McCrea in first-rate melodrama...”
William Boehnel, N. Y. WORLD-TELEGRAM

“...The Warners have served up the headlines with a vengeance in making the new spy melodrama...As up to the minute as last week’s news...Adroit direction, it has a fair share of suspense and excitement...”
Howard Barnes, N. Y. HERALD-TRIBUNE

“...State Department background for story...Pertinent to today’s problems...Does quite a bit of editorializing...”
Andrew R. Kelley, WASHINGTON TIMES HERALD

“Another of those melodramas from the headlines...Delivering an illustrated lecture on the spy menace in the United States...Neither flesh, foul nor good red melodrama...”
Frank S. Nugent, NEW YORK TIMES

HERE I AM A STANGER
(20th Century-Fox)

“...Almost no suspense and very few dramatic situations...Wanderling show, full of endless chatter and irrelevant scenes...Certain honesty in its reconstruction of undergraduate life...”
Howard Barnes, N. Y. HERALD TRIBUNE

“...Sincere and heart-warming story...Moments which are basically moving and dramatic but which never quite come off in the acting...Whole thing has a such a sincere ring about it that one can’t help liking parts of it in spite of its exuberance into blatant melodrama and sentiment...”
William Boehnel, N. Y. WORLD-TELEGRAM

“...Good...Earnest and good-hearted and perhaps not very exciting...No way pretentious...”
Archer Winsten, NEW YORK POST

NURSE EDITH CAVELL
(RKO Radio)

“...Brilliantly and sympathetically directed...Played beyond praise in the title role by Anna Neagle...Unfolds its tragic story without bitterness or hatred...”
William Boehnel, N. Y. WORLD-TELEGRAM

“...Powerful and honest piece of historical recreation...Anna Neagle not only has recreated the external shell of a role, but has given it all of the spiritual overtones which are implicit in it...”
Howard Barnes, N. Y. HERALD TRIBUNE

“...Good plus...Anna Neagle offers another dignified historical portrait...Dignified and soulful portrait of the noble nurse whose great courage and goodness motivates the theme...Historical film tragedy...”
Irene Thirer, NEW YORK POST

“...Passionate, unflinching and deeply affecting tale of individual heroism under the crushing influence of modern warfare...”
B. E. C., NEW YORK TIMES

THE WOMEN
(M-G-M)

“...Pretty revealing in its clinical dissection of the distaff side...Excellent virtues, namely its fine acting and some of its wit and mischief...Too long...”
William Boehnel, N. Y. WORLD-TELEGRAM

“...Clare Boothe’s vitriolic commentary on a segment of her sex has been made into sure-fire screen entertainment...Cautiously comic...Has enlisted a crew of Hollywood’s top actresses in its company, and George Cukor, the atmosphere expert of the screen, has saturated the proceedings in femininity...Once more THE WOMEN is a women’s show, but one which is certain to flatter and amuse most men...”
Howard Barnes, N. Y. HERALD TRIBUNE

“...Excellent...No spirit quite so comic as has penetrated the Hollywood honeycombs since Von Stroheim spent too much money there...Ought to give as much pleasure to moviegoers as it did to theatre audiences...”
Archer Winsten, NEW YORK POST

“...One of the merriest pictures of the season...Appallingly good...”
Frank S. Nugent, NEW YORK TIMES

“...Faithful translation of Clare Boothe’s long-running stage original, made with greater skill and granted performances than the play...”
Henry T. Murdock, PHILADELPHIA EVENING LEDGER

HONEYMOON IN BALI
(Parmount)

“...Bright lines, shrewd direction and bits of incidental nonsense make for considerable amusement...Spins gaily most of the time...Has a laborious ending...”
Howard Barnes, N. Y. HERALD TRIBUNE

“...Good entertainment...Sort of picture that is much easier to laugh at than to remember the next day why you laughed...”
Archer Winsten, NEW YORK POST

“...Sterling cast...Romp gaily through the sheerest absurdity...”
William Boehnel, N. Y. WORLD-TELEGRAM

“...Has spirit and good humor...Lines are dramatic, intelligent and often witty...”
W. Ward Marsh, CLEVELAND PLAIN DEALER

MAN THEY COULD NOT HANG
(Columbia)

“...Has little to offer but Mr. Karloff in a weak role...”
Robert W. Dana, N. Y. HERALD TRIBUNE

“...Good...A pulse-pulveriser de luxe...Suspenseful direction...Karloff carries the picture impressively...”
Irene Thirer, NEW YORK POST

“...Boris Karloff in fine fettle...Slimiest thriller that has come along in months...”
William Boehnel, N. Y. WORLD-TELEGRAM
"PRIVATE LIVES OF ELIZABETH AND ESSEX" HAS BETTE DAVIS
Rates: • • • on names only
Hollywood Preview

Varner

10 Minutes

RICHARD DAVIES, ERROL FLYNN, OLIVIA DE HAVILLAND, DONALD CRISP, ALAN HALE, LUCRETIA PROCTOR, HENRY STEPHENSON, HUGH MAXWELL HALL, JAMES STEPHENSON, NANETTE FALABRES, RALPH FORBES, ROBERT WARD, LEO G. CARROLL.

Directed by Michael Curtiz

This WB historical drama is saved by a magnificent performance by the ever-reliable Bette Davis. She lives her queen Elizabeth. As for the story, it is too often slow, dull and uninspiring. The chief reason for its failure is the absence of the essential ingredient, sympathy. Unable to develop any real understanding of the central characters, the spectators find it difficult to become engrossed in their romance and conflict. There are only a few moments of action in the film. The top-notch cast assures first runs of substantial grosses. In the subsequent it will be hampered by unfavorable word-of-mouth and critical reactions.

ERROL FLYNN plays Essex, lover of the queen, who prefers to younger and more beautiful women because of her personal magnetism and dynamic intellect. After having failed to conquer the Irish because his and Elizabeth's actions have been intercepted, he leads a rebellion to the palace. Elizabeth maneuvered with him, succeeded in having him withdraw his troops and then sends him to prison. His pride, her conviction, he would be a real problem drama.

WELL-ACTED PROBLEM DRAMA

Glady's George really dominates the film. The film's lighter moments, which take place on the college campus, are a welcome relief from the generally unhappy atmosphere. Box office value of the new star and the other casts will carry it in all but action spots.

The story opens in 1929, with Gladys George and her infant son leaving her irresponsible husband, Richard Dix, after her latest losing bout with the bottle. Years later, Richard Greene, now grown to manhood and using his wealthy stepfather's name, attends the college where his father is still honored as a former football hero. Greene seeks out his real parent and, although finding him drunk and jobless, the meeting prompts Dix to rehabilitate himself. A tragic accident, in which Greene is innocently involved, reveals his stepfather as a selfish individual and the boy finally turns to his father, although it means giving up his social position.

Richard Dix gives a convincing portrayal, both as the drunken newspaperman and the understanding parent he later becomes. Roland Young gives a thoroughly human performance touched with delicious humor. Brenda Joyce is refreshingly tomboyish as the slight romantic interest. Gladys George is sympathetic as the unhappy mother. Russell Gleason also contributes an amusing bit.

AB TIPS: Herald this as Richard Greene's first starring role.

LEVENDECKER

"HERE I AM A STRANGER"

Rates: • • generally
20th Century-Fox

80 Minutes

RICHARD DIX, BERTHA HANSEN, GEORGE VANCE, NORMA SHEarer, LUCILE BERTHOLM, KATHARINE HEPBURN, ALICE LYNNE, ROBERT GRAVES, GEORGE FITZGERALD, EDWARD ARNOLD, DOUGLAS FAIRBANKS, JR., GEORGE KIRK, GEORGE FROST, MARK STAPLETON, STEPHEN TAYLOR, ALICE CARTER, RAY BILLINGS, RALPH HOLMES.

Directed by Ray Del Ruth

A static problem drama, not too convincingly told, HERE I AM A STRANGER holds audience attention mainly because of the compelling performances by supporting players. The increasingly popular Richard Greene exudes boyish charm and gives an earnest portrayal of a troubled college lad but the first-rate acting of Roland Young, Richard Dix and

'THREE SONS' WEAK PROGRAM DRAMA

RATES: • • • as dualler in naborhoods
Hollywood Preview

RKO Radio

70 Minutes

GERALD FITZHUGH, WILLIAM H. McWILLIAM, SEAN CONNERY, JAMES CARMAN, MARSHA ALLISON, JOHN HAYDEN, DARRYL HENSON, GEORGE Hackett, EDWIN TRAVIS, ALEXANDER S. PARKER, BARBARA PEPPER.

Directed by Jack Hirsch

A remake of "Sweetings", this RKO release has little to recommend it as anything more than secondary duall material. Trouble lies in the actionless script, which does nothing but talk, philosophize, and bore for 70 minutes. Another weakness is the obvious inability of the young players to cope with their roles. Virginia Vale and Robert Stanton, both Gateway to Hollywood winners, are sadly in need of training. Dick Hogan, another new face, also fails to register in an important key role. This will not rise above its dual classification in any house.

Story deals with the development of a department store owned by Edward Ellis. Through the years he works at it hoping to make it a monument to himself and a gift to his children. With the exception of Hogan, the children turn out to be wastrels. It is

'1,000 A TOUCHDOWN' FAIR BROWN-RAYE COMEDY

RATES: • • • in smaller naborhoods and rural spots
Hollywood Preview

Paramount

71 Minutes

JOE E. BROWNE, MARTHA RAYE, ERIC BLAY, SASHA BESCH, JOHN HARTLEY, SAD Style, GEORGE MYERS, TONI HAYDEN, VINCE MELBY.

Directed by James Hogan

However promising the Joe Brown-Martha Raye team may have appeared on paper, their combined efforts emerge as something less than expected through no fault of the stars. Both Brown and Raye work hard to overcome the script's weaknesses. The few laughs may be traced to their own mugging and capers rather than to any element in the story. Grosses will be fair. However Brown and Raye are popular. Elsewhere, this is only a possible dualler.

Brown helps Raye maintain a college establishment by her father by turning it into a dramatic school. To secure pupils they decide to form a football team comprised of 11 All-Americans. Brown coaches them. For their first game they oppose the professional champions. Raye's college gains on the overwhelming score piled up by the professionals during the first few minutes of play because of Raye's ballyhoo. The winning touchdown is scored by Brown when Martha finds herself unable to pay for another score.

Supporting cast is far as is the direction by James Hogan.

HANNA (Hollywood)
A CHILD IS BORN... Here the public is given a peep into what may lay behind that gossip columnar expression "blessed eventing". Ever willing to pioneer into uncharted territory, Warner Brothers have taken their omniscient camera into the maternity ward of a hospital, hitherto forbidden ground. Seldom does the public realize the little but momentous dramas that transpire there, the life-death struggles from which emerge not only new-born babies but new-born characters. Such is the theme crystallized into this film. Geraldine Fitzgerald plays the lead, as the condemned woman who gives up her own life so that her baby might live the life she had been denied. In support are Jeffrey Lynn, Gladys George, Gale Page.

HONEYMOON IN BALI... "Are Husbands Necessary?" was the original title of this Paramount picture and the story starts off to find out. It gallops from New York to Bermuda to Bali with Osa Massen chasing Fred MacMurray. MacMurray chasing Madeleine Carroll and Allan Jones in hot pursuit of everybody. Helen Broderick is in the cast and the picture also introduces Carolyn Lee, who doesn't chase anybody, but who threatens to steal honors right away from the whole mob. It's comedy.
"ESPIONAGE AGENT" TIMELY AND EXCITING MELODRAMA

Rates • • • — generally

Warner Bros.
83 Minutes


Directed by Lloyd Bacon

Warner Bros., penchant for keeping abreast of the news headlines is again manifested by this timely film. In the light of present day events, it becomes something more than just another spy story, pointing as it does to the need for American preparedness and counter-espionage. It moves rapidly, covers much ground and takes on a hue of authenticity by revealing seemingly inside information on the schooling and operations of Uncle Sam's trouble shooters in the diplomatic service. Excellently cast as to types and admirably directed by Lloyd Bacon, ESPIONAGE AGENT is expressing entertainment for all classes. It offers the exhibitor many exploitation angles, which, if utilized, should bring good returns.

Brenda Marshall, who had been forced into espionage for an international spy ring, marries Joel McCrea, career man in the U. S. Diplomatic Service. When McCrea learns about his wife's former activities, he leaves the Service, but the two of them are given a chance to track down the ring as an unofficial assignment. Then the capitals of Europe they trace the spies, flirting with death until they accomplish their mission. They furnish the State Department with the evidence necessary to wipe out the spies in American industries, prepared to destroy factories in time of war. Although McCrea cannot return to the Service, he and his wife receive the thanks of the Government and retire to private life.

Brenda Marshall is outstanding. She makes her role dramatic and exciting. McCrea is McCrea. George Bancroft and Jeffrey Lynn turn in top-notch performances. Support is good.

Lloyd Bacon cleverly overcomes some of the script weaknesses by keeping the action going at a constantly fast pace.

AD TIPS: See the press sheet—it's a typical Warner lula.

PIX

"JAMAICA INN" FIRST RATE ENTERTAINMENT

Rates • • • where sold

Prominent
86 Minutes

Charles Laughton, Leslie Banks, Marie Ney, Maurice O'Hara, Embry Williams, Patsy Watson, Richard Bromhead, Edwin Greenwood, Mervyn Johns, Stephen Humbard, Robert Newton, Harner Hodges, John Pettig, Frederick Piper, Herbert Lomans, Clare Greg, William Delby, Joanna de Casalis, Romley Darnoc, Mabel Terry Lewis, George Carew, Basil Radford.

Directed by Alfred Hitchcock

JAMAICA INN offers choice entertainment for a variety of filmgoers. Superbly acted and magnificently directed, this picturization of Du Maurier's novel builds suspense and interest from the very first sequence to the taut, action-packed and unusual climax. It combines the best features of English melodrama with American action. It packs an entertainment wallop your reviewer has rarely felt during his past few weeks of Hollywood previewing. There are the mystery and horror angles to attract the action fans. More discriminating patrons will be interested in the acting, a treat set up by Charles Laughton, Leslie Banks, Embry Williams and others in the hand-picked cast. Because it is an English production, no exhibitor should stamp it as a film of limited appeal. JAMAICA INN warrants every possible exploitation effort. It is first rate motion picture entertainment.

Story takes place along the bleak coast of Cornwall in 1820. It tells a story of villainous plotters who deliberately wreck ships in order to strip them of their valuables. Leslie Banks is the "front" for Charles Laughton, who, on one hand, is a genial landlord and, on the other, the "brains" of the gang. His end is brought about by a young officer, Robert Newton, who joins the gang in order to secure evidence against them.

Charles Laughton is virtually the whole show. Expertly he creates a fascinating madman whose insanity becomes more intense, more apparent as he comprehends his approaching doom. Leslie Banks is excellent as the crude tool in Laughton's hands. Marie Ney impresses as his wife. Newcomer Maureen O'Hara is attractive and a capable young actress. Embry Williams etches another of his distinctive heavy characterizations. Supporting cast is uniformly good.

A past master at this sort of drama, Alfred Hitchcock's direction attains its usual high standard.

AD TIPS: Feature another superb Laughton performance. Mention Hitchcock as the director of "39 Steps" and others.

HANNA (Hollywood)

"DEAD MEN TELL NO TALES" BRITISH MURDER MYSTERY HAS EERIE QUALITY

Rates • • on duals in action spots

Alliance Films
75 Minutes

Embry Williams, Sara Seegar, Hugh Williams, Marjorie Goring, Christine Silver, Claire Morton, Leslie Brook, Jack Vivion, Anne Wilton.

Directed by David MacDonald

The sinister, gruesome quality that English directors seem to be so adept in transferring to the screen is present in full measure in DEAD MEN TELL NO TALES. Ardent murder mystery admirers will find this absorbing screen fare. As entertainment for the general public it will be handicapped by its dearth of humor or romance and its lack of marquee names.

Director MacDonald and the cameraman have conspired to achieve some spine-chilling effects, particularly in the murder of the unsuspecting spinster and the kidnapping of the heroine. Embry Williams, a past master of diabolical roles, gives a compelling portrayal of a suave French money lender, but his absent-minded schoolmaster characterization is the more noteworthy as it is accomplished without the aid of clever makeup. Williams dominates the picture in this dual part but this very fact makes for plot weakness as it would have been humanly impossible for one man to carry on the duties of two such diverse individuals in widely-separated localities.

When young Dr. Heathcote, head master of a boys' school in Norwich, learns that one of his spinster teachers has won a huge sum of money in a French lottery he immediately warns her against money-grabbing schemes. She disregards his advice, however, and is met in Paris by a smooth-talking Frenchman, Dr. Friedberg, who murders her and sends his secretary, dressed in the spinster's clothes, to collect the money. The secretary and her fiancé both suspect Friedberg of the murder, as does another young schoolmaster. Two more killings take place before the criminal is unmasked, just as a third victim is about to fall into his clutches.

Christine Silver gives the unruly spinster role a genuine touch and Sara Seegar is excellent as the helpless secretary. Hugh Williams, known to American fans through "Wuthering Heights," is miscast as a Scotland Yard man.

AD TIPS: With no cast names to attract patrons, concentrate on the film's thrilling and suspenseful qualities.

LEVENDECKER

BOXOFFICE RATING: • Means POOR; • • AVERAGE; • • • GOOD; • • • • • EXCELLENT
Exhibitors Who Want the Real Lowdown on Film Business

Film Bulletin

Short Subjects

From Philadelphia

By "Jaywalker"

FLASH! A secret confab was held Thursday (all day) at Philadelphia Allied headquarters. Attending were Goodell Sears, president of Vitagraph, Inc.; William Mansell, mgr. of the local WB branch; Ted Schuenger and Lester Koger, of WB Theatres, and a group of Allied leaders headed by Sol Rose. The purpose of the meeting was to iron out clearance disputes between Warner houses and independent competitors and to discuss the circuit's threat to go into dual bills in spots where only are available. Sears told his reporter that the confab was "very constructive," and that Mansell will continue with efforts to satisfy all legitimate clearance complaints insofar as WB are concerned. He referred any question on the double-feature problem to Samuels, who could not be reached for a statement. However, it is believed likely that Warners will delay plunging into any widespread dual bill policy pending the reaction of individual independents now using that policy as a steady diet. And an Allied committee is investigating film terms in other territories. A charge was filed at a recent meeting by that major distributors in this territory get higher terms than anywhere else in the country. If such discrimination can be proved, the local unit intends to take some action to safeguard exhibitors here. The Exhibitors at the "Philly" Ball Park folded Tues. night, after playing only Sat., matinee and Tues. loss was said to be over $8,000. . . . A new ruling by the Penna. Censor Board has the exchanges up in arms. Whereas the old Board only charged the full censorship fee of $2.00 per reel for a certain number of permanent prints and provided "emergency" prints at 25 cents for excessive temporary and emergency prints, the new Board is insisting upon being paid the full $2.00 per reel for EVERY print brought into the territory. Thus, if an exchange obtains a print from another state for a single booking it will cost $12 to $29 just for the sole local exchange. It has been made possible for MCM, passed away. Howard Harkhoff, Matt Samuelson, George Freeman, Robert Poole, Louis Cohen, Joseph Samuelsen, Frederick Green, Harry Ranzhol, Harry Rose, William Elder, Samuel Badano, Edward Fitzgerald, Harold Maloney, John Samuel, Robert Russell, and Edward McKride all have a hand in exploiting the Low-Poll ten-earner motorcade which left Boston en route for the New York World's Fair . . . Diamonds from Willy and James of the F. E. Lehman chain to Rose Lane . . . Edward Levy, given a year sentence following conviction in a graft case in Waterbury, resigned sometime ago as an officer in the MPTO of Connecticut. Herbert Roges, once Warner head booker now on his own, is now handling Boston contacts for The Film Transportation Company. Roges books numerous indie houses . . . Frank Lepage, together with Roges, is organizing a film district for the Composite Hall drive sometime next month. The entourage will be non-sectarian.

From Boston

By Barclay

Frank Lepage, Eastern Regional Vice President, plans to hold the next Eastern meeting of Allied top men at Philadelphia on November 1st. Donaldson, Columbia salesman, died suddenly of a heart attack. The mother of Mary Rasbash, employed in the Herman Rifkin office, passed away... The Boston Motion Picture Salesmen Club is planning a screening entertainment, and dinner for members and their ladies November 4th. Allied Theatres of Massachusetts, Inc., which is MPTO despite the name, held its annual meeting the first Tuesday of the month. George Karol is clipping "Monastery" and "Skin Game" to three-reelers for use as features. I. Caron, manager, has moved from the Plaza in Northampton to the Strand in Westfield... If Pickens has opened the Annex in Stratford, it need to be the Fairmount... Walt Murphy, former assistant manager at Loew's O'Phrenum in Boston, is now in Bugger with the Sam Krasnow circuit. Robert Schwartz has opened the Park in Thomaston. Henry Barnette is now managing the State in Jewett City... Bernard Farrell is now managing the Sam Krasnow house in Ellsworth, Maine... Arthur Blanchard and Henry Steiger, who recently opened the Greenfield in Worcester, are considering the letting of another house in a nearby town. Mike Dela has taken over the Union in Plainfield. The New Star in Dover, N. H., has closed. Sid Epstein, manager, has moved to North East Harbor... John Goodell, manager of the Anchor in Stamford, is the winner of the $30 prize for the exploitation he put on at the Shamman in suburban Rost... Tony Romano, manager for Morris Ponzian, is converting following a hospital stay... The brother of Tom Donaldson, former Boston and present New Haven manager for MCM, passed away. Howard Harkhoff, Matt Samuelson, George Freeman, Robert Poole, Louis Cohen, Joseph Samuelsen, Frederick Green, Harry Ranzhol, Harry Rose, William Elder, Samuel Badano, Edward Fitzgerald, Harold Maloney, John Samuel, Robert Russell, and Edward McKride all have a hand in exploiting the Low-Poll ten-earner motorcade which left Boston en route for the New York World's Fair... Diamonds from Willy and James of the F. E. Lehman chain to Rose Lane... Edward Levy, given a year sentence following conviction in a graft case in Waterbury, resigned sometime ago as an officer in the MPTO of Connecticut. Herbert Roges, once Warner head booker now on his own, is now handling Boston contacts for The Film Transportation Company. Roges books numerous indie houses. Frank Lepage, together with Roges, is organizing a film district for the Composite Hall drive sometime next month. The entourage will be non-sectarian.

William Mettanghi, Allied director who has been elected the next head of the Motion Picture Post of American Legion, is working toward making the Legion's installation and dinner the biggest in the section's history. Film affairs have always been given theatre and exchange support. The 1939 social will be held Tuesday, October 24th, in the main ballroom of the Copely Plaza Hotel. Major distributors have taken the depositions of independent theatre owners C. F. Willett and Frank Lepage for use in defense of the latter's anti-trust cases, brought by attorney George S. Ryan.
FIVE LITTLE PEPPERS AND HOW THEY GREW

Here Columbia has set out to capture the sentiment and homely philosophy of Margaret Sidney's popular novel of the Pepper family. The simple tale concerns Mother Pepper and her five youngsters, their struggles and joys together. Edith Fellows, Columbia's versatile young starlet, heads the cast, which also includes Clarence Kolb and Dorothy Peterson.
No medium of advertising gives you the coverage you get with **NATIONAL SCREEN TRAILERS** on your screen...

...or reaches as many actual customers... or sells as many seats... or has the double selling values combined in the **NATIONAL SCREEN TRAILER** which sells your show through the eye and the ear... by means of the printed word and the spoken word.

No other advertising has a record of performance as a ticket-seller to compare with the **NATIONAL SCREEN TRAILER**.

No other advertising medium costs so little as **NATIONAL SCREEN TRAILERS** or sells so many seats: **EFFECTIVE** and **CHEAP**!
THE CAUSE AND CURE OF DOUBLE FEATURES

What a pity there isn't a law compelling film executives to attend meetings of independent exhibitors! The views of those high and mighty men, so distorted by the power they wield, might be turned into focus by hearing groups of average theatre men state their problems.

It was our good fortune to drop in on a meeting of the Alibel unit in Philadelphia one day last week. The subject under discussion was double features. The reason: the practice has been spreading in the territory and now the Warner circuit threatens to make it wholesale in retaliation against independents employing the policy.

We heard several of the men present place the blame on the doorstep of the Warner chain itself, charging it with forcing unreasonable clearance and product "freeze-outs" against independent competitors. Other reasons for the growth of dual bills were cited, but, by an overwhelming majority, the assembled theatre men laid the onus on the major film companies.

It should be noted here that the group voted unanimously to seek means to eliminate dual bills in the territory. Not one exhibitor said he approved of the practice or wanted it for his theatre.

"But how", one asked, "can I get away with some of the pictures they sell me as single features? No one would come to see them."

Said another: "The chain house in my neighborhood milks the good ones dry and leaves the others clear for me—but who wants to see the others! When I play some of those 'dogs' as singles, I hide in my office for fear that the few patrons will demand their money back. At least, two features is a bargain and nobody expects much quality in a bargain basement."

Then this from a third: "Last season I paid the distributors over $2,000 for film I did not play in my one theatre. I would have been ashamed to present it to the public. I do not play double features, but who would have the right to blame me if I did, as long as the majors compel me to buy their whole blocks?"

This is no "squawk" from a disgruntled few. Thus speak the exhibitors of America. Query 100 of them in any territory and 99 will answer in approximately the same vein. Yet the distributors refuse to heed the warning signals and continue to force their blocks of 30 and 40 features down the throats of unwilling, but helpless, customers. And Hollywood goes its merry, frivolous way, grinding out the rehashed quickies that their salesmen find it so simple to sell.

How long will this destructive situation be allowed to continue eating at the vitals of our industry? When will something be done to save film business from those who are slowly but surely destroying it for their temporary profit?

The Neely Bill Offers one concrete solution and more and more exhibitors are turning to it as the sole hope. But while waiting for that legislative cure, why shouldn't the theatre men of this country do something to help themselves?

We would like to see every exhibitor organization throughout the nation serve notice now on Hollywood and New York that none of their members will contract for more than 30 features from any company next season. They would have almost a full season to readjust their production plans.

It is impossible for any studio to produce more than that number of pictures of a calibre worthy of presentation to the public. Why should the other 20 or 30 quickies from each studio be foisted on exhibitors, and by them on their patrons?

If that limitation were placed on every producer, the quality of pictures would immediately improve to a startling degree. Eliminate the quickies and double features will go the way of the buffalo. Give-aways and bank mites will not be needed to stimulate attendance. Film companies and exhibitors alike would prosper—and the fading taste of the public for movies would be revived. The best advertisement movie-going can receive is a good movie. The worst advertisement is a poor movie.

Let the slogan for next season be: 30 IS THE TOP—AND NO QUICKIES!

MO WAX
DYNAMITE
Caged Men

Fearlessly, a prison chaplain rejects the defiant challenge that meant swift, sure death!
DRAMA...
Lusting For Life!

BIG HOUSE

STARRING
CHARLES BICKFORD • MAC LANE

Directed by WILLIAM NIGH
Associate Producer GRANT WITHERS
Screenplay by ROBERT D. ANDREWS
Original Story by MARTIN MOONEY

A MONOGRAM PICTURE
'BABES IN ARMS' SOCK MUSICAL HIT
Rates • • • • everywhere

M-G-M
94 Minutes

Metro has a grand hit on its hands! It should be one of the biggest business getters of the season. Gay, youthful, checkful of music, laughs and sentiment, 'Babes In Arms' is the perfect entertainment. The 24 minutes seem like 60. Something is always happening, something to make you laugh, or sigh, or hum, or tap your feet. The production is A-1. Practically everyone who sees 'Babes In Arms' will leave the theatre a walking 24-sheet. It's that good!

Mickey Rooney cants all over the screen in prime form. He imitates Clark Gable, Lionel Barrymore and President Roosevelt. And he gets sick on a cigar—oh what a scene! Mickey would be a one-man show if there was nothing else. But there is Judy Garland, who has grown up into a lovely young lady, a better actress with a finer voice. There is Anne Preissner playing a former baby star to the hilt. There is Charles Winninger as the old time vaudeville star, who sees his son Mickey step into his shoes, despite all opposition. There is the full throated singing by Douglas MePhail and Betty Jaynes. There are lively tunes and a clever patriotic musical finale.

Busby Berkeley turned in his finest direction job to date. The swift pace without a letdown must be attributed to him. He coordinated the plot and the musical numbers in adept manner.

The story concerns a group of former vaudeville headliners who are trying to make a comeback. They go on a tour, but refuse to take their children along. The youngsters, sparked by Mickey and Judy, plan a show of their own, needing the money to forestall attempts to send them away to a farm school. Their show, staged outdoors, is halted by a rainstorm and their parents return from the tour, which was a flop. Just when the children seem doomed, a famous Broadway producer wires that he will produce Mickey's show and he hires Winninger to instruct the youngsters.

AD TIPS: Sell it as the happiest musical show in years. Feature Rooney and Garland.

BARTON

'RIO' FINE CAST IN FAIR MELLER
Rates • • on name values

Universal
75 Minutes

Although the title suggests a gay musical, 'Rio' is actually a heavy melodrama which must rely on its splendid cast to get box office attention. The elaborately-mounted scenes in Paris and in Rio de Janeiro at carnival time clash with grim and depressing sequences in a South American penal colony. Best suited to action houses—it should be coupled with a comedy in other location.

As a starring vehicle for Basil Rathbone, the film permits him to run the gauntlet of emotions as he degenerates from a polished financier to a tortured inmate of a prison camp. The interest, however, is divided between his career and the delayed romance between his wife, Sigrid Gurie, and a disillusioned young engineer. Some comedy is injected by extraneous characters, but the underlying theme is that of revenge.

On the eve of his first wedding anniversary, Basil Rathbone, a clever and unscrupulous king of finance, reveals to a group of Parisian bankers that securities they held against his bank are forged and worthless. He then joins his wife at a celebration in a smart cafe where his arrest causes a panic which stunts the financial world. Condemned to a French penal colony, he plots with his henchman on the outside and eventually escapes, making the harrowing trip through the jungle to safety. His wife, who has taken a safe job in Rio to be near him, finds herself falling in love with an American engineer and is the means of giving him a new start in life. Rathbone, who believes her unfaithful, returns to discover that she has been loyal and permits himself to be killed by the police.

Next to Rathbone's outstanding performance, Robert Cummings, as the young engineer, and Victor McLaglen, as Rathbone's faithful henchman, merit praise for fine portrayals. Bille Gilbert and Ferike Boros get a few laughs with familiar material. Sigrid Gurie does her best work in the dramatic scenes. Photographed in a series of striking gowns, she is being built up into a glamour girl. Her throaty singing voice is effectively heard in two torch ballads.

John Brahm's direction is slow and heavy handed.

AD TIPS: Sell the cast.

LEYENDECKER

'TELEVISION SPY' PARAMOUNT SHOULD BE ASHAMED!
Rates • as a dualler for action houses

Paramount
58 Minutes

Paramount should be ashamed to have its name with stuff like this. One might expect "Television Spy" to be produced by some independent quack outfit, but never by a company that calls itself "major". It's a cheap little action melodrama for the lowest grade grind spots only—and should be damned even there! Other houses can use it as a Saturday matinee extra for the kiddies.

The plot concerns the development of transcontinental television by William Henry, a young scientist. Plans for the instrument are stolen by a foreign spy ring. Romance via television is carried on by Henry and Judith Barrett.

HANNA [Hollywood]
A. E. Myers Size-Up of the Industry

We wish every independent exhibitor could read the complete text of the bulletin on the state of the industry issued Oct. 12 by Abram F. Myers, general counsel of Allied. It is the most intelligent and comprehensive analysis of the situation today that we have encountered. Unfortunately space limitations will not permit us to reprint it entirely, but this much we can quote:

"The industry is not the busy youth it once was, and from now on it will be more apologetic than a sprinter. It had its first mushroom growth because (a) it had no real competition; (b) it was a great novelty, and (c) it was cheap."

"The situation today is:

1. Motion pictures no longer are a novelty. People no longer go to the movies, they go to see a particular picture. If the picture they want to see is not available to them, they do something else.

2. Due to the shortsightedness of studio executives in allowing motion picture stars to go on the air, radio has been built into a direct competition that is siphoning patrons from the theatres by the millions.

3. Admission prices are much higher than in the early days and unless steps are taken to keep down film rentals and other items of overhead they will further increase and the industry will enter upon an era of self-strangulation.

"Every person in the industry should face the fact that their business is no longer a bonanza and that it is bound by the same rules and must operate under the same policies as other American industries. To retain the interest and good will of the public, producers and exhibitors alike will have to concentrate on showmanship. New names, new faces, new stories and new methods of exploitation must be devised and employed. Compulsory block booking must go. Mr. Hays, in his campaign against the Needham Bill, has urged the public to "Choose the best and ignore the rest." The public was quick to detect the fallacy in the slogan and they now demand that the exhibitors shall be free to choose the best and ignore the rest. No industry which faces the formidable competition which now confronts the movies can hope to prosper or even survive by telling its customers that they must buy what they don't want in order to get what they do want.

"The Big Eight companies must make up their minds that producing and distributing motion pictures is the only business in which any of their executives or stars should be concerned. Radio was not a really serious rival until motion picture stars were featured on the air."

"Finally, the movie industry will have to find ways and means to keep admission prices low. Motion pictures can survive only as mass entertainment... Exhibitors in many locations are barely able to make a living by such devices as double features, bank night, give-aways, etc. Any attempt to raise admissions in such situations would spell disaster. The demand for such action springs from a selfish but understandable desire to protect the high salaries and extravagances at the studios. But the motion picture business, in the future, will not be able to carry that burden; it will have to practice the same economy, efficiency and restraint as other industries. There will be no need for higher film rentals or higher admissions if the major companies will put their houses in order."

Paramount Plugs Television

Elsewhere in this issue you will find a review of a new Paramount quickie ominously titled "Television Spy." You will gather from this review that it is the type of picture to make exhibitors quiver more with disgust than anticipation. But that angle is strictly the reviewer's. What we are concerned about is the subject matter of this cheap little programmer—television.

Paramount is heavily interested in television. "Television Spy" is certainly aimed at making the public television-conscious. We would suggest that you utilize your cancellation privilege when this quickie comes your way. If Paramount wants to use your screen to advertise its new side-line, either let them make a more entertaining picture, or have them pay you for the use of your screen.

Babes In Arms

Some of us occasionally like to think of the motion picture as a great educational medium. There are those who say, in effect: "Enough of this entertainment for entertainment's sake! Let the screen serve its more useful and intended purpose of enlightening the peoples of the world."

"More useful? "Intended"?

The other evening we saw Metro's "Babes In Arms," a more joyful, laughter, youthful, musical film we cannot recall.

Outside the theatre newsboys were screaming headlines about war. Nor was there any dearth of other worry-some problems confronting us before we entered. But for an hour and a half "Babes In Arms" carried us away into another world, where laughter and happiness were not at so high a premium. And when we left the theatre, still smiling, the newspaper headlines didn't cast quite so deep a pall over our spirit.

Perhaps that, after all, is the intended purpose of the motion picture.

Brandt Goes West

With a heigh-ho and a barrage of publicity he cherishes, gallivantin' Harry Brandt, the New York impresario, will jump aste on his white steed early next month to head west for Hollywood. Is it a pleasure trip? No, no, no, no. It is for his health? No, no, no, no. Is it "in the interest of exhibitors"? Yeah man.

According to the announcement, issued with typical Brandt modesty to the newspapers and trade journals, he is going "at the request of theatre owners to investigate at first hand conditions in the industry." During the three weeks he intends to remain in the film capital, the statement declares that "among the matters he intends to check into are the able ability of picture companies to produce high quality pictures despite the loss of a foreign market and the general product outlook for the season."

For sheer, unaltered arrogance—that takes the cake!
'THE DAY THE BOOKIES WEPT' GOOD LAUGH GETTER
Rates • • for nabobhood duals

RKO Radio
65 Minutes
Joe Penner, Betty Grable, Tom Kennedy, Richard Lane, Carol Hughes, Thurston Hall, Reuben Williams, Earl Hagen, Edward Earle, Billy Venell.
Directed by Leslie Goodwins.

Joe Penner's innuendoes fit perfectly into the silly situations of THE DAY THE BOOKIES WEPT and the result couldn't help being laugh-provoking. While it never quite makes sense, the film races along at a swift pace scattering laughs as it goes. The slapstick stuff will go over big with nabobhood audiences and the male patrons will revel in its generous quota of tried-and-true gags. Excellent for duelling with a heavy drama.

Penner's duck has given way to a flock of pigeons, with Joe playing a dim-witted taxi driver who trains the birds for a hobby. His fellow hawkmen, disgusted at taking a continual beating at the racetrack, send the protesting Penner to Kentucky to buy their own horse.

The guileless Joe falls into the hands of a pair of professional Southerners who sell him a worthless nag, Hiccup, with a penchant for alcoholic beverages. Joe's attempt to train Hiccup only results in the horse running last in a dozen races. But Hiccup finally drinks a keg of beer and wins the big event at odds of 60 to 1— as the bookies weep and Joe is able to buy his own pigeon farm.

Penner is ideal for this sort of nonsense and he has fine support from Tom Kennedy and Richard Lane, as his scheming comic pals. Thurston Hall and Carol Hughes are amusing as broad-armed Kentuckians and Betty Grable adds a decorative note to the film by furnishing romance for Joe. Leslie Goodwins' direction keeps the laughs coming steadily throughout the film.

AD THIS: A comic 'horse' as shabby lilly-hoo is a surefire attention-getter. Sell this as an entertainment 'sure-tip', etc.

LEYENDECKER

'NINOTCHKA' SPARKLING-ROMANTIC COMEDY
Rates • • • except in action spots

M-G-M
110 Minutes
Directed by Ernst Lubitsch.

Sentiating, smart romantic comedy is the order of 'Ninotchka'. An Ernst Lubitsch production, it reestablishes him among Hollywood's top directors. It also gives Grete Gabo a magnificent opportunity to renew her American popularity and shows Melvyn Douglas in a perfectly suited role that should go a long way toward enhancing his boxoffice strength. The first half of the film is Hollywood-sly funny in almost slapstick fashion. The mood switches abruptly and the second part turns into a romantic comedy. The unexpected change becomes extremely pleasant and interesting because of the deft Lubitsch touches.

There are many exploitation advantages to 'Ninotchka'— Gabo's first comedy. The enterprising exhibitor whose horse is not exclusively action will avail himself of these opportunities and garner good returns.

Story takes place in Paris. To quote the foreword: "During these wonderful old days when a siren was a girl and when a Frenchman put out the light it was not because of an air raid." It is into this atmosphere that three Communist Commisars are thrown to negotiate the sale of certain Russian jewels. Encountered with the Parisian spirit, they check into the Royal Suite of the best hotel and promptly forget about business. Melvyn Douglas, boy friend of Ina Claire, the member of the Russian nobility to whom the jewels once belonged, takes steps to retrieve them for her.

Garbo, severe Communist woman official, is sent to handle the disposition of the gems and straightens out the complications caused by the Communists. How she, too, succumbs to the Parisian gaiety and particularly Melvyn Douglas' charms is the basis for the rest of the story.

Garbo is superb in a role she plays to the hilt—extracting every possible laugh from each situation. She will delight her many fans. Melvyn Douglas was a perfect choice for the 'nice Parisian' who alters his fascinating friend's ideas. Ina Claire registers effectively in a typical Claire role. Support is uniformly sound.

Lubitsch's direction is delightful. The comic and romantic values of the script are expertly drawn out by the megaphone in his light, tongue-in-the-cheek manner.

HANNA (Hollywood)

'EVERYBODY'S HOBBY' FEEBLE PROGRAMMER
Rates • for minor duals only

Warner
51 Minutes
Directed by William Metzner.

This is a minor effort on all counts—cast, story and production. Obviously Warners had the idea of bundling a new family series, but if EVERYBODY'S HOBBY is any criterion this should be the last, as well as the first. Only place it can be spotted is as the secondary feature on nabobhood dual bills—and it will need strong support.

Everybody has a hobby in the Leslie Family, but watching them pursue their fads may prove more boring to spectators than amusing. As characters they are depicted as a thoughtless, and somewhat scatter-brained, lot and audience sympathy is weakened as a result. The early reels are uneventful, but the action quickens during the last half and brings the film to a mildly exciting finish.

Mrs. Leslie (played by Irvin Rich) collects post-age stamps, her daughter is a swing record enthusiast, Son Jackie Moran is a 'ham' radio operator and Uncle Bert spouts statistics at every opportunity. Dad (Henry O'Neill), who foists the bills, has no hobby other than managing the town newspaper. When the sweet new owner insists that the editorial policy be switched to sentimentalism, Dad resigns and, at the insistence of his wife, goes on a camping trip where he can pursue a newly-comed hobby—amateur photography. A forest fire breaks out, the sort's radio set is instrumental in calling for volunteers and Dad accidentally gets a picture of the man responsible for the disaster. The finale shows each hobby to be of value as Mother sells some of her stamps and buys a new car.

Miss Rich, an attractive matron, and Henry O'Neill both prove they are deserving of better material. The balance of the cast never rises above the mediocre direction.

LEYENDECKER

(More Reviews on Page 8)
MAY ATTEMPT TO STALL NEELY BILL

Retiring his stand that the Neely Block Booking Bill will not go to the House floor without “full hearings” when it is reached on the calendar of the House Interstate and Foreign Commerce Committee following the opening of the regular Congressional session, January 1st, Chairman Clarence F. Lea (D. Cal), recognized as a staunch friend of the Hollywood production interests, declared today press-sure by the Senate would not cause his committee to forego the hearings.

At the same time Chairman Lea declared there was “no probability at all” of the measure receiving any consideration at the current special session.

“We can’t get to the block-booking bill until after the regular session opens in January," Leu stated. "After that I don’t know how soon we can take it up in Committee since we have other important matters pending. When we do consider it we will hold full hearings as a measure of that importance warrants.”

His committee will act independently of the Senate, Lea said. "We prefer holding hearings of our own before we refer it out of committee," he declared. Even if the special session legislative situation on Capitol Hill changes and general legislation is undertaken by major committee the film measure will not be recorded hearings, Lea said, because other matters of more national importance have precedence before his committee.

It is a well known secret, of course, that the major film companies hope the Committee will sit on the bill until it is too late for action. Thus, Lea’s announced policy will cause no gnashing of the teeth among the opponents of the Neely measure. Those in favor of the bill, however, are aware of this situation and are reported to be readying a strenuous campaign of letters from “folks back home” to other Committee members urging action. The proponents’ strategy committee believes such a campaign would shake committee members out of their indifferent frame of mind.

CENSORSHIP THREAT DIES

What two weeks ago was a definite threat of motion picture censorship is now but a passing memory. The plan of Senator Thomas (D. Okla.) to introduce an amendment to the neutrality act providing for a war picture censorship board has been dropped, for the time being at least, it was learned. Thomas told FILM BULLETIN he does not intend to do anything further now as “everything is moving along all right” regarding war pictures. The Oklahoma Senator said his primary purpose in issuing his statement that such a move was contemplated was to impress upon the general public and the movie and radio industries the necessity of refraining from actions that might cause passions and emotions to overcome sound judgment.

Thomas feels his statement received sufficient publicity to bring out the importance of remaining calm and to discourage capitalizing on war horrors. “It’s a bad thing for the movies and the radio to put out war material which might do much harm and certainly no good,” Thomas said. He declared he had seen such pictures both on the screen and in the press but was satisfied both mediums are trying to cooperate and as long as there is voluntary cooperation, he declared he will not press for action on the proposed censorship board. "I do not want to forbid the movies and the press from showing factual war pictures, but it is important they do not go too far," the Senator declared.

THEATRES ’37 INCOME

Of passing interest to theatre owners should be the latest report of the Treasury Department on income of motion picture theatres in 1937. While this may appear to be ancient history, Government agencies often base tax estimates, etc., on figures this old. These are the latest official figures of the Government, including the tax paid to Uncle Sam.

The report, prepared by the Bureau of Internal Revenue, states 2,177 theatres had a gross income of $472,536,000 and a net income of $53,120,000. These theatres paid a normal tax of $289,000. In the returns with no net income 1,707 theatres reported gross income of $106,353,000 and a deficit of $6,386,000. Inactive theatres in 1937 were reported at 213.

Under motion picture producers 61 listed a gross income of $123,005,000 and a net income of $13,841,000. Normal tax amounted to $1,325,000, surtax on undistributed profits, $97,000 and excess profits tax of $7,000. One hundred and thirty three producers reported no net income and a gross income of $113,841,000 with a deficit of $10,727,000. Fifty-two were reported as inactive.

Eighty-five theatres, legitimate and vaudeville, reported gross income, $13,689,000; net income, $1,700,000; normal tax, $186,000; surtax, $31,000 and excess profits tax $1,000. Gross income of $13,133,000 was reported by 110 theatres with deficit of $1,331,000. Sixty were reported inactive.

NEWSMEN HONOR FRANK CAPRA

Big doings were under way in Washington on October 17th when the National Press Club honored Frank Capra, producer and director of "Mr. Smith Goes To Washington," at a special dinner in his honor. This preceded the world premiere of Capra’s latest hit that night at Constitution Hall.

Also on hand for the affair was Columbia Pictures’ President Harry Cohn, other Columbia executives, W. G. Van Scham, director Radio City Music Hall, and a host of critics from Eastern news and trade papers. Cohn paid tribute to Capra as “The Brirnze of the motion picture industry” and declared “Mr. Smith” was the Academy Award winner's greatest triumph.

In a short speech Capra declared pictures today don’t deserve the honor that are sometimes paid them, but the day is coming when the motion picture will be a medium of great art. Pictures are gradually becoming better, Capra said, and will continue to improve with time.
'AT THE CIRCUS' A MARX BROTHERS HIT

Rates • • • where stars are popular

GMG
83 Minutes


Directed by Edward Buzzell

"At the Circus" should enhance the popularity of the Marx Brothers. The picture more than compensates for "Room Service". The three comics are back in their element—an atmosphere of mad, merry, musical nonsense. The picture takes a time warming up, but once Groucho bursts into a hymn to a tattooed lady—the action starts with a bang. Chico plays the piano, Harpo does a harp number and Groucho reaches magnificent comic heights during a scene in a madrigal's quarters. It is fast, furious fun from its pick-up point to the finish. Where the trio is popular this should rank with "Animal Crackers" and the priceless "A Night at the Opera". Where the Marxes don't click—well—this just won't click.

Story revolves around a circus owned by Kenny Baker but mortgaged to a man who plots with strong man, Nat Pendleton, to prevent Baker from paying him so that he may take over the show. Chico sends for Groucho, a lawyer. With Harpo, the trio manages to straighten out Kenny's problem by substituting the circus for a symphony orchestra engaged to play for Kenny's wealthy aunt, Margaret Dumont.

Kenny Baker and Florence Rice capably support the comics. Margaret Dumont, Nat Pendleton and Fritz Feld are also responsible for several laughs. Buzzell's direction gets the best possible result from every situation.

AD THIS: Sell this as one of the Marxes most hilarious films.

HANNA (Hollywood)

'EVERYTHING'S ON ICE' FAIR NOVELTY PROGRAMMER

Rates • • for nabobhood duals

EKO Radio
65 Minutes

Irene Dare, Edgar Kennedy, Roscoe Karns, Joyce Compton, Eric Linden, Mary Hart, Geo. Mecker, Buddy Watson, Mary Carberry, Walt Bolden, Marion Stewart, Pierre Watkin.

Directed by Eric C. Ktenas

Everything that takes place on the ice in this programmer is diverting—the story back ground of the film is familiar stuff with only a scattering of laughs. It's mild entertainment and serves merely as a vehicle to introduce the six-year-old skating marvel, Irene Dare, to the picture-going public. Best suited to nabobhood duals where family audiences predominate.

'FAST AND FURIOUS' BELOW PAR FOR SLOANE SERIES

Rates • • as dualler

MG/M
73 Minutes

Franchot Tone, Ann Sothern, Ruth Hussey, Lee Bowman, Alan Judd, John Miljan, Bernard Nodell, Mary Beth Hughes.

Directed by Busby Berkeley

This is the third of Metro's series of the Sloane detective mystery comedies—and the weakest. There is less of that sparkling dialogue and less plot than in the previous two films. As a matter of fact, the plot becomes so threadbare in one spot that they ring in that old gag of a trained lion running amuck in a hotel lobby (!). The presence of Franchot Tone and Ann (Maitie) Sothern in the cast should bring "Fast and Furious" fair returns, but it should be coupled with another feature.

Tone and Sothern play the husband and wife book expert-amateur detectives, who become involved in a double murder mystery while on their vacation at a seaside resort. Lee Bowman, Tone's best friend, is held for the murders and the plot revolves around the latter's efforts to free him.

Most of the laughs come when Tone is appointed judge of a beauty pageant for which he gets in Dutch with his wife.

'MEET DR. CHRISTIAN' DISMAL START FOR NEW SERIES

Rates • • as dualler

EKO
65 Minutes


Directed by Bernard Vorhaus

"Meet Dr. Christian" is the first of a contemplated series by Stephen-Lang for EKO release. Taken from the radio serial of the same name, it contains all the faults of the average radio drama and few of its virtues. The story, product of three writers, is rambling, pointless and mouching. The dialogue is insufficiently clever and many of the scenes indicate they were incorporated merely to pad out the running time. Not much can be said for the acting or the direction by Bernard Vorhaus.

Story casts Jean Hersholt as an energetic physician in a small town. It is at his investigation that Paul Harvey, an old friend, is appointed mayor. Harvey refuses to hear Hersholt's plea for a hospital. Not until his own daughter is injured in an accident does he appreciate Hersholt's medical knowledge and understand the necessity for a hospital.

There is a romance between Dorothy Lovette and Robert Baldwin, which does a grand job of getting nowhere.

HANNA (Hollywood)

FILM BULLETIN
COLUMBIA

"Gun Lord of the Frontier" [Bill Elliott-Linda Winter] is the single new starter at Columbia. "His Girl Friday" (Grant Russell) continues in production. "Cop from Hell's Kitchen" and "Passport to Happiness", Irving Starr's first Columbia musical with Tony Martin, start rolling next week... The future of Columbia's 1940 super special "Arizona" is still a matter for much speculation. Latest reports have it that the film will start work within the next 30 days in black and white, but minus Joel McCrea in the leading role. Wesley Ruggles, of course, will produce and direct.

CASTINGS: William Elliott, Linda Winters in "Gun Lord of the Frontier". Regis Toomey, Irving Bacon in "His Girl Friday"... Jas Wolfe in "Blondie Brings Up Baby"... Bruce Cabot, Harry Carey, Wynne Gibson, Jacqueline Wells in "The Cop from Hell's Kitchen"... Peggy Shannon, Richard Lane in "The Incredible Mr. Williams"...

DIRECTOR ASSIGNMENTS: Sam Nelson in "Gun Lord of the Frontier"... Charles Barton in "Cop from Hell's Kitchen"...

GRAND NATIONAL

There has been no change in the Grand National situation since our last column. Hammons has not yet successfully arranged the financing necessary to resume this organization's operations. Although Franklin Warner recently affiliated with RKO, his name continues to boom importantly in the G-N scene. It is expected that he will take over the company when and if Hammons gives up the ghost.

METRO-GOLDWYN-MAYER

Four pictures are shooting on the MGM sound stages: "Broadway Melody of 1946" (Fred Astaire-Eleanor Powell). "Secret of Dr. Kildare" (Lionel Barrymore-Lew Ayres). "Nick Carter" (Walter Pidgeon-Bita Johnson) and "The Earl of Chicago" (Robert Montgomery-Edward Arnold)... Scheduled to start as we go to press is the next Marx comedy starring Ann Sothern titled "Congo Maisie". "Not Too Narrow, Not Too Deep" (Crawford-Gable) follows this feature on Metro's schedule... During the past two weeks MGM made a vivid impression on Hollywood's preview goers when three first class hits were unfurled in rapid succession - "Ninotchka", Garbo's first comedy; "Babes in Arms", with Mickey Rooney and Judy Garland, and the Marx Brothers' "At the Circus". Exhibitors may confidently look to this trio for profitable boxoffice returns. The enthusiastic reception accorded "Babes" has brought forth the announcement from Metro that "Good News" will be rushed into production shortly to capitalize on the Rooney-Garland-Karlock combination. Again there are rumors that certain radio agencies are attempting to interest MGM in releasing air rights to the "dodge Hardy" series. It would be a mistake to permit this valuable film property to take to the air lanes. MGM will do itself and its customers a disservice if it listens to the radio bids. In no time at all the value of the Hardy series will be dissipated by frequent air broadcasts... "Guns and Fiddles", scheduled to costar Robert Taylor, Hedy Lamarr and Miliza Korjus has apparently been abandoned due to its high budget... A new and interesting addition to MGM's production staff is Hans Schwartz, formerly affiliated with FFA. Schwartz is reportedly working on a series of box budgeted musicals. MGM would like to borrow Zorina from Wel for "I Married An Angel", the stage-succes the company recently acquired. Whether Warners will agree to the deal depends largely on the actress' reception in the forthcoming "On Your Toes"... Another Thin Man" has completed retakes... 42 men were reportedly let out of MGM's sound department as part of the organization's retrenchment.

CASTINGS: James Stewart in "Days Before Lent"... Clark Gable, Jean Crawford, Peter Lawford in "Not Too Narrow, Not Too Deep"... Billie Burke in "Lover Come Back To Me"... Joseph Schenckart, Felix Bressart in "The Shop Around the Corner"... DIRECTOR ASSIGNMENTS: Leslie Fenton in "Days Before Lent"... S. Sylvan Simon in "The West"... CONTRACTS: caption lifted for 4 months on North Perry... Molly Duggan to long term... STORY BUYS: "A Long Time Ago" play by Philip Dunne and Phili Higley... "Escape" novel by Ethel Vance... "Cluthless" by Kay Van Riper...

MONOGRAM

"Roll, Wagon, Roll" (Ritter) is in production at Monogram, its first Western of the new season. "Mr. Wong at Headquarters" (Karloff) starts as we go to press. Although independent Republic is dubious of its future after January 1, Monogram officials are already training production plans for the 1941 season. There have been few cuts in personnel at this well managed organization during the recent retrenchment period... Scott Dunlap has announced October 30 as the starting date for Monog's 1940 special "Rip Van Winkle". Studio is still seeking an actor for the title role. No other cast members have been announced.

PARAMOUNT

The let down in activity which appears to have affected every Hollywood studio during the past fourteen days is most noticeable at Paramount, where only two pictures are currently working. They are "The Road to Singapore" (Cross Lamour) and "Opened by Mistake" (Charlie Ruggles-Lynne Overman)... Production will pick up as we go to press when filming starts on "The Biscuit Eater" (Lonnie L. Foy). It will be followed in rapid succession by "Safari" (Madeline Carroll-Douglas Fairbanks, Jr. Toho Corman... "Back Benny Rides Again" (Jack Benny-Rochester)... and "The Way of All Flesh" (Emum... (Continued on Next Page)
Size-Ups

off). Also scheduled for this month is Arthur Hornblow's "Triumph Over Pain," for which no cast has as yet been announced. Paramount is the first studio to set its Christmas and New Year releases. "Gulliver's Travels" will reach the public during Christmas week. "The Gay Days of Victor Herbert," co-starring Mary Martin, Allan Jones and Walter Connolly will follow it during the New Year's holiday. Special exploitation will precede both these openers. Charles Rogers, whose position with Paramount is still undedicated, has been acquiring some interesting story material. The producer has bought an original story titled "Senate Page Boys," dealing with the lives of the youngsters who wait on the Senators in Washington. Another purchase is "Somewhere in England," a story dealing with the evacuation of children from the city areas. Rogers is interested in it for Gloria Swanson, Mary Thomas and the other children who appear in "Our Neighbors—The Carters." "The Girl from Texas" has been signed to a three-picture contract by Paramount. The actor will play the role in "Down West McGinty." Terry Fairbanks and Robert Carlisle, who produce Paramount's extremely interesting scientific subject shorts, have made arrangements with Liberty Magazine to produce a series of one reel shorts based on the short yarns printed in the weekly magazine. They will be known as the "Bits of Life" series. Charles Laughton has cancelled his scheduled personal appearance tour in conjunction with the release of "Jamaica Inn." CASTINGS: Brian Donlevy in "Down West McGinty." Helen Millard, Richard Lane, Lester Matthews, Snowfoote in "The Blind Fifer." "Nina Campagna, Nancy Blue in "Road to Singapore." Cy Kendall, Lawrence Grossmith, John Hurley opened by Mabel Riley. Peter Hayes in "A Night at Emerald," Harry Langdon, Robert Preston in "Moon over St. Moritz," Phil Harris, Andy Devine in "Buck Benny Rides Again," Victor Jory, in "Emerald," Russell Hayden, E. F. Purcell in "Mistake." "The Light of the Western Stars." DIRECTOR ASSIGNMENTS: Preston agrees to "Down West McGinty," Leslie Schubert to "Light of the Western Stars." James Hogan to "A Night at Emerald," Terry Farrell to "The Way of All Flesh." CONTRACTS: Option offered on Virginia Dale. STORY BUYS: "Somewhere in England" by William A. Prince and Mabel Rarish.

REPUBLIC

Starting a production drive to have ten new pictures ready for release by January 1st, Republic recently completed work on "Saga of Death Valley" (Roy Rogers) and began production on "Cowboys From Texas" (Three Mesquites). Foremost on the list of the eight remaining films scheduled is "Wages of Westward," to star John Wayne. There is a report that "Dark Command" may precede this on Wayne's schedule. Others are "The Narrow Path," "Money to Burn," a Higgins Family feature, "The Crooked Road," "Young Ingalls," "Wolf From New York" and "Lady From New Orleans." "Grand Ole Opry" (Gene Autry) and "Hit Parade of 1949" are the first pictures scheduled to begin at the first of the year.

STORY BUYS: "Wolf of New York" by Arnold Belcher.

RKO-RADIO

Five pictures held over at RKO, where no new features have been started since our last comment. These are: "Vigil in the Night" (Carole Lombard-Brian Aherne), "That's Right, You're Wrong," (Ray Kizer-Adolph Menjou), "Sunsled" (Jimmy Durante-Jimmy Lydon), "The Swiss Family Robinson" (Edna Best-Thomass Mitchell) and "Mexican Spitfire" (Lulu Velez-Donald Woods). Distant Fields," "Marines Fly High," "A Saint Overboard," "Heart of Darkness," (Ossian Welles) and "The Primrose Path" (Ginger Rogers) start within the next thirty days. Because of their enthusiasm for "Hunchback of Notre Dame," Allied producers have opened negotiations with Charles Laughton and Erich Pommer to secure American distribution rights to the duo's Mayflower productions. Paramount has been handling these features and is anxious to retain them. You may look for spirited bidding between the two organizations. There are reports that George Schaefer is dickering with RKO's 39-40 program hoping to be able to top off ten pictures or so in the B division. Garson Kanin's suspension has been lifted. The megaphone returns to the lot behind the camera of Lee McCarthy's "Woman Overboard" to co-star Gary Grant and Irene Dunne. Pandro Berman may delay his departure from RKO until November 1 when editing has been completed on "Vigil in the Night" and "Hunchback of Notre Dame." We believe he will return to RKO at a later date as a unit producer. Boris Morros is dickering with RKO on a three picture releasing deal. Six well known writers and feature writer-tours took to the cameras last week for "That's Right, You're Wrong." With the exception of Hedda Hopper, Hollywood has never before been privileged to witness so many frightened newshawks.

CASTINGS:


20TH CENTURY

No new features have gone before 20th Century's cameras since our last comment. Those at work include "The Bluebird" (Temple), "First Kiss" (Power-Linda Darnell), "Everything Happens at Night" (Honeymoon), "Little Old New York" (Faye-Greene), "He Married His Wife" (McCreary-Kelly), "Grapes of Wrath" (Fonda), "Charlie Chan in Panama" (Tolles) and "Earthquake" are the next to go...

20th Century's schedule for January 1 includes "Break of Discipline," "Young as you Feel," "Shooting High," Public Deo No. 1, "Brigham Young," "The Cisco Kid in Chicago," "Lady Jane," "Johnny Apollo," "The Californian," "Charlie Chan's Oriental Cruise," and "The Hunted Whip." With these Darlings underway, it is understood that 20th Century may consider a suspension of operations during January. Those are in Hollywood who would like to attach great significance to this report. Actually it may mean nothing, for every studio finds itself operating at one time or another with only a skeleton organization. Because Mark Sennett's silent sequences highlighted "Hollywood Cavalcade," there is talk that the veteran may turn out a feature-length silent with titles. It's a brilliant idea, but possibly should be held down to four reels. A ten day deal is being talked with Lloyd Nolan, who recently completed "The Man Who Wouldn't Talk" at this lot. Sol Watzian has departed for an extended eastern vacation. Dorothy Lamour will co-star with Tyrone Power in "Johnny Apollo." CASTINGS: John Arlidge, George Breakstone in "The Grapes of Wrath." Peggy Elford in "The Blue Bird." Lee Bowman in "He Married His Wife." Randolph Scott replaces Tyrone Power in "The Californian.

DIRECTOR ASSIGNMENTS: Clive Baxter to "Braveheart.""... DIRECTOR ASSIGNMENTS: Robert Farnon, 1 year in "Vigil in the Night."... DIRECTOR ASSIGNMENTS: John Rawlinson, 3 years in "Primrose Path."... DIRECTOR ASSIGNMENTS: John Rawlinson, 3 years in "Primrose Path.

CONTRACTS: Ehle Knox to term deal... STORY BUYS: "Marching to War" history of Salvation Army by Lawrence Pfeil and Thomas Ahern....

West Coast Editor: David G. Hanna, 1949 North Taft Avenue, Hollywood, California. Phone: Granada 1841. Address all communications concerning new or advertising to Mr. Hanna, above address.
UNITED ARTISTS

Two pictures are working here: "The Dictator" (Chaplin) and "Rebecca" (Laurence Olivier). Merle Oberon secured a release from her joint contract with Samuel Goldwyn and Alexander Korda. Edward Small announced "Legend of Sleepy Hollow" as a near future production for UA release. Frank Seltzer, publicity director for Hal Roach, has been named Eastern representative for the producer. His brother, Jules, succeeds him at the studio.

CASTINGS: Laundine Hare, Melville Cooper in "Rebecca" (Schmidt). Victor McLaglen in "Kit Carson" (Small). Joan Bennett, Gladys George in "Home Across the Bay" (Wanger). DIRECTOR ASSIGNMENTS: Al Rogell to "Kit Carson" (Small). William Wyler to "The Unbeliever" (Goldwyn). CONTRACTS: Gladys George to one picture deal (Wanger). STORY BUYS: "Tahiti" by Sarnaral Maugham (Goldwyn).

UNIVERSAL

Production maintains its usual smooth pace at Universal where six pictures are before the cameras: "First Love" (Dunham), "Green Hell" (Fairbanks, Jr., Joan Bennett), "Destry Rides Again" (Dietrich-Stewart), "The Invisible Man Returns" (Caryle Hardwicke-Vincent Price), "No Power on Earth" (McLaglen) and "Trouble's My Middle Name" (Edmund Lowe-Constance Moore). John W. Stahl, the producer-director, whose contract was up in Dec., secured his release effective immediately. Laila Deste has arrived from England to begin work under her seven year contract with Universal. Marlene Dietrich is being dickered for a second picture. "The House of Seven Gables" has been taken off U's story shelves for Spring production by Burt Kelly. Having completed five of the seven scheduled Richard Arlen-Andy Devine action pictures and an equal number of the Johnny Mack Brown westerns, U will postpone the remaining features until February because of the necessity for favorable weather. In connection with the report that 20th Century-Fox may suspend operations during the month of January, it is worth comment that Universal is the only studio that has seen fit to establish a moderate, sustained production pace that keeps its personnel working continually, without periods of helter-skelter rush followed by layoffs. This policy was fixed when the Nate Rumberg-Gill Work regime started here and it is an example that other studios might well follow to their benefit.


WARNERS

Five pictures are working on the WB lot: "Invisible Stripes" (Raft-Willaim Holden), "The Fighting 69th" (Cagney-D'Urville), "Brother Rat and the Baby" (Wayne Morris-Priscilla Lane), "Timber" (Glenda Dickson-John Payne) and "Grandpa Get Your Gun" (May Robson). Set for early production are "Virginia City" (Errol Flynn-Olivia de Havilland), "The Life of Dr. Elrith" (Ed. G. Robinson-Ruth Gordon) and "Three Cheers for the Irish" (Frank McHugh). The Bette Davis-WB feud continues with no indications that either side will give in. John Garfield and Ann Sheridan being a likely team for "Years Without Days". This company is dickered for at a loss. Local exhibitors are plenty pleased by the decision of WB's exchange to sell the Wilshire Theatre (a Warner house) pictures on the basis of 21 days after Los Angeles first run at a low admission price—calling it the exclusive second run house in the whole city of Los Angeles. This will cause the subsequent runs to play WR pictures not sooner than 28 days after LA first run and will also upset the price and zoning schedule. LA's Allied unit has formerly protested to Gradsell Sears.


Size-Ups
In the Release Chart, the date under “Details” refers to the issue in which cast, director, plot, etc., appeared. “Rel.” is the national release date. There may be variations in the Running Time in states where there is censorship. All new productions are on 35/39 programs, unless otherwise noted.

### COLUMBIA

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### LONE STAR OF THE FRONTIER

Western — Shooting started: October 11
Casts: Bill Elliott; Leslie Winter, Dick Curtis, Stanley Borean, W. Fiske, Dub Taylor, A. Bridge
Director: Son Nelson
Executive producer: Irving Briskin
Associate producer: Leon Barsh

Story: Bill Elliott's uncle maintains a ranch as a refuge for pioneers escaping from bandits and renegades who whiten the foreman whenever he and takes over the ranch; thus putting the settlers under his power. Bill Elliott returns to the vicinity.

To be released on 35/39 program

### CHART

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### METRO-GOLDWYN-MAYER

### EARL OF CHICAGO

Drames—Shooting started: October 10
Casts: Robert Montgomery, Edward Arnold, Reginald Owen
Director—Richard Thorpe
Producer—Victor Saville

Story: Concerns a Chicago vice lord (Robert Montgomery) who inherits an estate in England and goes to investigate. Almost, he carries on his same high-handed methods, only to find Scotland Yard intervene when murder and international intrigue highlight his activities.

To be released on 35/39 program
**MONOGRAM**

**1933-39 Features** (26) Completed (26) In Production (0)

**Westerns** (16) Completed (16) In Production (0)

**1939-40 Features** (9) Completed (9) In Production (1)

**ROLL, WAGONS, ROLL**

**Western—Shooting started: October 11**


**Producer:** Edward Finney

**Director:** Al Herman

**Synopsis:** Ted Elster, an army officer, investigates activities of a group of indians and finds out the pioneers out of Oregon by having the Indians attach them.

**To be released on 39-40 program**

**RELEASE CHART**

**1939-30**

<table>
<thead>
<tr>
<th>Title—Running Time</th>
<th>Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aloma of the South Sea (91)</td>
<td>R. Taylor-G. Carson</td>
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</table>

**IN PRODUCTION**

**Road to Singapore, The**

**RELEASE CHART**

**1938-39**

<table>
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<th>Title—Running Time</th>
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<tr>
<td>Back Door To Heaven (81)</td>
<td>W. Ford-F. Ellis</td>
</tr>
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**1939-40**

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<th>Title—Running Time</th>
<th>Cast</th>
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<tbody>
<tr>
<td>Coney Island—The Story of a Little Girl (90)</td>
<td>J. Howard-M. O'Brien</td>
</tr>
</tbody>
</table>

**COWBOYS FROM TEXAS**

**Westerns: Shooting started: October 11**

**Cast:** Bob Livingston, Raymond Hatton, Bruce Cabot, Carlos Los Angeles, Joseph Dunning, and Walter Hills.
FILM BULLETIN

SWISS FAMILY Robinson
(Other details—issue October 7)

Approach To Paradise—R.Brown-S.Ball
Details 9-7

That's Right, You're Wrong—L.Keyser-A.Keyser
Details 9-25

Nut in the Night—J.Lombard-L.Marchan
Details 9-23

RELEASE CHART
1938-39

Title—Running Time Cast Details Rel. No.
Almost A Gentleman (64) J.Ellison-H.Wood 3-14, 3-31, 9-26
Bucherer Mother (68) G.Rogers-D.Niven 3-5, 8-1, 9-13
Little Mother—R.Brown 3-5, 8-11, 9-13
Buck for the Bucking (68) H.Woods 9-21, 9-31, 9-15
Boy Scouts (72) J.Shirley-D.Keenan
Details under title: Little Mother
Details under title: Steers Without Wings
Career (71) L.Miller-Killian 4-21, 7-7, 9-30
Conspiracy (68) A.Lane-H.Wood 7-1, 9-1, 9-15
Everything’s To Inv (65) L.Hale-S.Kravits 4-19, 9-6, 9-16
Five Avenue Girl (66) R.Rogers-T.Holt 6-3, 9-7, 9-24
Fighting Father (64) A.Brown-L.Davis 5-5, 9-8, 9-26
Fisherman’s Wharf (70) R.Helen-L.Carroll 11-19, 9-31, 9-16
Fur for Writing (67) S.Harrington-W.Harrington 8-6, 9-31, 9-7
Girl Bugg (68) L.Tayston-T.Shipman
Details under title: What’s a Boy For
Flying Irishman, The (72) D.Phillips-P.Kelly
Details under title: The Love
Girl From Missouri (67) L.Vulgin-F.Skinnard 12-3, 9-3, 9-16
Grandpa’s (65) L.Grant-D.Patton 1-28, 4-14, 5-30
Girl of the Golden West (65) R.Bond-D.Grant
Details under title: Money o’ Love
Life of Irish and Vernon O’Riordan—P.Austine-G.Rogers 11-3, 9-28, 9-16
Lover Affair (68) J.Hay-D.Lunne 11-3, 4-7, 9-16
Love Letters (68) H.Woods
Details under title: Love Letters
Panama Lady (64) L.Hall-A.Lane 5-11, 9-19, 9-25
Details under title: The Second Shot
Racketeers of the Range (65) R.Brown-L.Milano 1-22, 9-29, 9-16
Robbie Cup (65) 5-13, 4-9, 9-25
Details under title: G-Dog
Rogers (69) L.Sanders-S.Gray 6-30, 9-29, 9-16
Saint Strike Back (64) L.Sanders-W.Harris 12-15, 1-18, 9-16
Secret of the Banjo (65) L.Sanders—J.Hall 1-22, 9-29, 9-16
Spindlebinder (——) L.Tracy-H.Rand 5-18, 7-28, 9-16
Tall Woman (65) L.Manley-J.Roberts 5-18, 7-12, 9-16
Tender Stampede (——) L.Manley-W.Manley 5-18, 7-28, 9-16
Truman in Danger (64) E.Green-K.Keith
Details under title: Knights in Brown Town
Trouble on Horsemen Trails (64) L.Hall-A.Brown 12-3, 9-31, 9-16
Ways Down South (——) R.Helen-G.Murphy 4-5, 9-17, 9-16

* Indicates 1937-38 program

1939-10

Call in Miss Virginia (65) L.Keyser-G.Rogers 9-5, 9-29, 9-16
Details under title: Allegheny Frontier
Dare the Redskins Way (65) L.Keyser-G.Rogers 9-5, 9-29, 9-16
Details under title: Native Veil
Dancing Fences (——) L.Miller-T.Sherby 8-9, 9-1, 9-16
Details under title: A Road to Honor
Duchess of Dallas (——) L.Miller-T.Offen 8-9, 9-1, 9-16
Details under title: Trouble in the Pacific (GRAND NATIONAL)
Eagle of the Lawmen (65) L.O’Brien-L.Vale 11-5, 9-21, 9-16
Details under title: The Youngest
Marshal of Mesa City (——) L.O’Brien-L.Vale 11-5, 9-21, 9-16
Details under title: The Youngest
Mississippi Christmas (——) L.O’Brien-G.Wilson 4-10, 9-29, 9-16
Details under title: Mississippi Christmas
Nurse Edith Cavell (60) L.Keyser-L.Keyser 3-9, 9-11, 9-16
Details under title: The Youngest
Queen of Destiny (65) L.Keyser-L.Keyser 11-5, 9-21, 9-16
Details under title: The Youngest
Kent (——) L.Keyser-L.Keyser 11-5, 9-21, 9-16
Details under title: The Youngest
Rush for Libel (——) L.Keyser-L.Keyser 11-5, 9-21, 9-16
Details under title: The Youngest
Suzette (——) L.Keyser-L.Keyser 11-5, 9-21, 9-16
Details under title: The Youngest

20th CENTURY-FOX

IN PRODUCTION
1938-39

Burlington, The—C.Pumpell-J.Burrell Details 9-33
Details under title: Burlington, The
Burlington, The—C.Pumpell-J.Burrell Details 9-33
Details under title: Burlington, The
Burlington, The—C.Pumpell-J.Burrell Details 9-33
Details under title: Burlington, The

RELEASE CHART
1938-39

Title—Running Time Cast Details Rel. No.

RKO RADIO

1939-40 Features (14-52) Completed (55) In Production (0)
1939-40 Features (52) - Completed (25) In Production (6)

IN PRODUCTION
1939-10

Blackbird, The—C.Pumpell-J.Burrell Details 9-33
Details under title: Burlington, The
Blackbird, The—C.Pumpell-J.Burrell Details 9-33
Details under title: Burlington, The
Blackbird, The—C.Pumpell-J.Burrell Details 9-33
Details under title: Burlington, The

RELEASE CHART
1939-40

Title—Running Time Cast Details Rel. No.

MEXICAN SPITFIRE

(Other details—issue October 7)

IN PRODUCTION
1938-39

Burlington, The—C.Pumpell-J.Burrell Details 9-33
Details under title: Burlington, The
Blackbird, The—C.Pumpell-J.Burrell Details 9-33
Details under title: Burlington, The

RELEASE CHART
1938-39

Title—Running Time Cast Details Rel. No.

Alexander Graham Bell (67) L.Vanoni-A.Showe Details 11-1, 9-11, 9-18
Alvino Wildfire (60) J.Williams-A.Calhoun 9-19, 9-23, 9-30
Bay Friend (67) L.Williams-A.Calhoun 9-19, 9-23, 9-30

IN PRODUCTION
1939-10

Burlington, The—C.Pumpell-J.Burrell Details 9-33
Details under title: Burlington, The
UNITED ARTISTS

Golds: Sold for 1938-39 (5) Completed (4) In Production (1)
Sold in: Sold for 1938-39 (2) Completed (1) In Production (1)
Wanger: Sold for 1938-39 (5) Completed (4) In Production (1)
Cooper: Sold for 1938-39 (3) Completed (2) In Production (1)
Back: Sold for 1938-39 (8) Completed (3) In Production (0)
Goldwyn: Sold for 1939-40 (2) Completed (1) In Production (0)
Sold in: Sold for 1939-40 (10) Completed (2) In Production (0)
Wanger: Sold for 1939-40 (10) Completed (2) In Production (0)
Cooper: Sold for 1939-40 (10) Completed (2) In Production (0)
Back: Sold for 1939-40 (4) Completed (1) In Production (0)
Chaplin: Sold for 1939-40 (1) Completed (1) In Production (0)
Fairbanks: Sold for 1939-40 (2) Completed (2) In Production (0)
Lenox: Sold for 1939-40 (2) Completed (2) In Production (0)

IN PRODUCTION

1938-39

<table>
<thead>
<tr>
<th>Director</th>
<th>Cast</th>
<th>Details</th>
<th>Release Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>J. Stuart Blackton</td>
<td>Charles K. Swarthout, John Traub</td>
<td>Details: 1-17</td>
<td>12-27</td>
</tr>
</tbody>
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INVISIBLE MAN RETURNS, THE

<table>
<thead>
<tr>
<th>Cast</th>
<th>Producer/Screenwriter</th>
<th>Story/Screenwriter</th>
<th>Director</th>
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<tbody>
<tr>
<td>John Wengler</td>
<td>Ken Goldsmith</td>
<td>Story: Vincent Price; adapted for the screen by Ken Goldsmith</td>
<td>George Melford</td>
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NO POWER ON EARTH

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<tr>
<td>Guy Madison</td>
<td>John G. Blystone</td>
<td>Story: Vincent Price; adapted for the screen</td>
<td>Tim Whelan</td>
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<td>2-21</td>
<td>Humphrey Bogart, Lauren Bacall</td>
<td>6-23, 8-30, 1938</td>
</tr>
<tr>
<td>The Maltese Falcon</td>
<td>1-20</td>
<td>Humphrey Bogart, Mary Astor</td>
<td>6-23, 8-30, 1938</td>
</tr>
<tr>
<td>The thin Man</td>
<td>1-23</td>
<td>William Powell, Myrna Loy</td>
<td>6-23, 8-30, 1938</td>
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EXPLOITATION PICTURE of this issue

"Espionage Agent... Once again Warner Brothers rip melodrama out of the headlines! With war tearing Europe apart and spy scares occupying so much headline space, "Espionage Agent" is certainly hot exploitation stuff. This is not just another spy story, since it offers an in-sight into the operations of our State Department "career" men—those unsung heroes of America's diplomatic protective arm. The exhibitor who realizes the topical angles and makes them sell for him should be rewarded with handsome grosses.

A Warner Bros. Picture
Directed by Lloyd Bacon
Cast: Joel McCrea, Brenda Marshall, Jeffrey Lynn, Geo. Bancroft Stanley Ridges
Screen play by Warren Duff, Michael Fessier, Frank Donaghue
From original story by Robert Henry Buckner
Cameraman: Charles Rosher, A.S.C.
WHAT A LIFE... This was one of last season's stage hits on Broadway. It follows the turbulent career of one high school adolescent, Henry Aldrich (played by Jackie Cooper), who has a penchant for getting himself into more holes than a worm. A young culprit, the high school "big shot", delights in getting Henry into ditch, but, as you might have suspected, the youthful worm eventually turns and emerges the hero. He takes the school belle to the dance, too. Betty Field, of the stage cast, John Howard, Janice Logan, Lionel Stander, Hedy Lamarr appear in support. It's a Paramount show.

TROPIC FURY... The melodramatic adventure of Richard Arlen and Andy Devine are carried further in this Universal offering. On this occasion, Arlen is assigned the task of preventing a murderous chieftain from obtaining a monopoly of the rubber industry in the Amazon area. Despite designs on his life, Arlen, with the aid of Andy and a native uprising, contrives to outwit and destroy the would-be monopolists and win for himself the hand of Beverly Roberts, daughter of a kidnapped scientist. The events are on the melodramatic and action sides.
DANCING CO-ED' LIVELY FARE FOR YOUNG FOLKS
Rates • • — on naborhood duals

M-G-M
80 Minutes
Lana Turner, Richard Carlson, Artie Shaw and his band, Ann Rutherford, Lee Bowman, Leon Errol, Roscoe Karns, Thornton Hall, Mary Beth Hughes, Walter Kingsford, June Preisser, Monty Woolley, Mary Field.
Directed by S. Sylvan Simon.

This is a lively and amusing programmer, light on story but long on swing and laugh-provoking situations. The attractive Lana Turner, now in the process of an M-G-M build-up, has a made-to-order role which should increase her popularity with the youthful fans. The presence of Artie Shaw and his orchestra is another strong selling point. The adolescent fans will bring in the business in naborhood or small town theatres.

The story, improbable though it is, has the saving grace of a subtle undercurrent of good-humored barbs. S. Sylvan Simon's direction is swiftly paced throughout and the comedy performance of Leon Errol, Roscoe Karns and Monty Woolley are entertaining highlights.

Lana Turner, professional hostess, is planted in a mid-western college by Monarch Pictures to ensure her winning a nation-wide contest for a new dancing star. The studio secretary, Ann Rutherford, accompanies Lana to assist her with her studies. The young editor of the college paper (Richard Carlson) is convinced that the contest is a frame-up, but Lana wards off suspicion by pretending to help him with his expose. Of course they fall in love and Lana confesses all, before the final are held. Carlson has her kidnapped to prevent her appearance, but matters reach a happy climax when quiet little Miss Rutherford unexpectedly wins the picture contract.

The red-haired Turner, and the more reserved Rutherford are neutally contrasted in the two leading feminine roles. Richard Carlson is as excellent as the fiery new-paper boy and Lee Bowman is a perfect choice for the Monarch Pictures movie star. The latter and Miss Turner do a few dance routines effectively, and dozens of jitters are cut up hilariously in several scenes. All the musical numbers are provided by Shaw and his band in their own inimitable style.

AD TIPS: Play up Artie Shaw by having his recordings amplified from the lobby to the street. A local dance contest is another business builder.
LEYENDECKER

'COLORADO SUNSET' LIVELY AND TUNEFUL AUTRY WESTERN
Rates • • • in western houses

Republic
61 Minutes
Directed by George Sherman.

Latest Gene Autry singing western has an original story angle and a better-than-average supporting cast to attract general audiences. Best spotted, of course, in the western houses where the fast action finale and Gene's cowboy ballads will win his fans. The songs are worked in effectively by Gene during his campaign for sheriff and by Smiley Burnette and the Texas Rangers while milking cows in the barn.

The Colorado dairy war gives Autry a new plot background after he and Smiley purchase a cattle ranch which they are disgruntled to learn contains cows instead of steers. They grimly take a try at dairying even after their delivery is intercepted and they find themselves in the midst of a milk war. When Autry is approached by Robert Barrat to join his protective association he suspects that he and Larry Crabbe, the sheriff's assistant, are back of the milk raids. When the elderly sheriff is killed and Crabbe announces his candidacy for the office, Autry starts a "singing campaign" to oppose him. Aided by the women voters, he is elected and soon discovers that Barrat has been running a radio station to send out information about cattle raids. In a rip-roaring chase climax, Autry and his men engage in a battle with the raiders and, of course, win out.

Republic has apparently upped the cast budget for Autry vehicles with Larry Crabbe, Robert Barrat, Barbara Pepper and Parnell Pratt all being familiar names in major releases. As an ex-cowboy comes to the city, Miss Pepper is very well cast and even engages in several hair-pulling affairs with enthusiasm. Robert Barrat gives an excellent account of himself as the villainous instigator of the dairy war and Patsy Montana and her Texas Rangers assist pleasantly on the singing end. June Storey makes a mild impression as the heroine.

AD TIPS: Play up the familiar names in the cast. Make tie-ups with music stores to feature the title song.
LEYENDECKER

'SMUGGLED CARGO' MELODRAMATIC PROGRAMMER
Rates • • in action spots or naborhood duals

Republic
62 Minutes
Directed by John H. Auer.

Republic has lavished a cost of capable character actors in a fair-timidbling melodrama and, as a result, it shapes up as fair entertainment for action fans. The title, however, is a misnomer and suggests a sea drama rather than the orange growing industry of California, which provides the novel story background. Romantic and comedy elements have been neatly incorporated into the earlier scenes and the climax, which depicts the fair-dealing president of the Association at the mercy of an inflamed mob of fruit growers, has a punch.

Ralph Morgan, as head of the Santa Elena Fruit Growers, bends every effort to secure oil for smudge pots to save the frost-bitten orange crop. When his plane-mis-carries is forced to get oil from an independent buyer on condition that he sell the crops at a ridiculous low figure. Although he plans to make up the loss to the growers, the latter must go his intentions and when the buyer is killed in Morgan's office, the inflamed mob attempts a lynching. A last-minute chase brings an Eastern fruit magnate who calms the mob as the true killer confesses and the day is saved for all concerned.

Morgan, John Wray and Arthur Lake can be credited with excellent dramatic portrayals and George Barbour injects considerable comedy into his role of a pompous Eastern citrus buyer. Ciff Edwards, the former Ukelele Ike, concentrates on harmonies and saves his warbling for the fade-out. Barry Mackay's British accent seems out of place, but he gives a pleasing performance as the juvenile opposite Rochelle Hudson, who is content to merely add a touch of beauty to the tale. Direction is average.

AD TIPS: Rochelle Hudson's recent marriage gives her more name value. Make tie-ups with fruit associations and orange drink stands.
LEYENDECKER
What the Newspaper Critics Say

JAMAICA INN
(Paramount)
"...Mercifully journemey melodrama, good enough of its kind but almost entirely devoid of those felicities of camera phrasing, the sudden gleams of wicked humor, the diabolically cruel accumula-
tion of suspense which characterizes Charles Laughton's best pictures..."
Frank S. Nugent, NEW YORK TIMES

"...Singularly dull and uninspired. Suspense is negligible... Some good atmospheric shots...Highly lackadaisical melodrama..."
Howard Barnes, N.Y. HERALD TRIBUNE

"...Has excitement and color, a performance that is an actor's field day and beauty that is eye-filling..."
William Bochel, N.Y. WORLD TELEGRAM

"...Good plus...So extremely interesting that you are apt to overlook the blatant melodrama of its recurrent and violent crises..."
Archer Winsten, NEW YORK POST

INTERMEZZO, A LOVE STORY
(United Artists)
"...Retentive, gentle, frequently poignant qualities are safely entrusted to Miss Bergman's hands—and to those of Leslie Howard and Edna Best...Played softly and as softly directed by Gregory Ratoff... Mature, an eloquent and sensitive film..."
Frank S. Nugent, NEW YORK TIMES

"...Curiously enchanting; if highly undramatic screen romance... Deals in moods rather than action..."
Howard Barnes, N.Y. HERALD TRIBUNE

"...Quiet, well-acted, sometimes moving, sometimes entertaining... Charm lies in the simplicity of the story and its telling...At times it drags a little..."
William Bochel, N.Y. WORLD TELEGRAM

"...Told with utter simplicity and great sympathy...Appeal of naturalness and not of flashing dramatics...Keys vividly and the only high pitch is a sympathetic one...Highly recommended..."
W. Ward Marsh, CLEVELAND PLAIN DEALER

"...Told discreetly, sympathetically, romantically...Something of a masterpiece in casting...Gregory Ratoff's direction is left..."
Henry T. Murdock, PHILADELPHIA EVENING LEDGER

ETERNALLY YOURS
(United Artists)
"...Earlier sequences are sensationally improbable; its middle portions are delightfully tragic, poignantly real, and its ending is resolved with a melodramatic splurge..."
Robert W. Dana, N.Y. HERALD TRIBUNE

"...Makes no pretenses about solving anything, not even the entertainment problem...Rambles around without much rhyme or reason or fun..."
William Bochel, N.Y. WORLD TELEGRAM

"...Engaging and what is missing in originality is made up in amability..."
Ollie Wood, PHILADELPHIA EVENING LEDGER

HOLLYWOOD CAVALCADE
(20th Century-Fox)
"...Reports a luminous history of screen doing...First two thirds are exceedingly amusing and evocative...Veterans and others involved in the proceedings are hilarious..."
Howard Barnes, N.Y. HERALD TRIBUNE

"...Handsome, amusing affair...all dressed up in Technicolor. Scarcely a documented history...Most entertaining sequences are those borrowed from the early silent screen..."
Elbie Finn, PHILADELPHIA RECORD

"...Gentle, colorful, and nostalgic chronicle of the movies...Sentimental and romantic with generous outbursts of comedy...Many things to be savored..."
Ollie Wood, PHILADELPHIA EVENING LEDGER

DUST BE MY DESTINY
(Warner)
"...Part violent melodrama, part impassioned editorial, and intermittently romantic...Offers considerably more than the average quota of entertainment..."
Howard Barnes, N.Y. HERALD TRIBUNE

"...Good...Hard-hitting realistic drama of the underdogs..."
Archer Winsten, NEW YORK POST

"...Both John Garfield and Priscilla Lane perform unusually well. The entire picture for that matter is well cast. Theme is not new, nor has it been handled with much intensionality...Most against it is the fact that it is an unattractive tale..."
W. Ward Marsh, CLEVELAND PLAIN DEALER

WHAT A LIFE
(Paramount)
"...Excellent translation of a clever comedy...WHAT A LIFE was almost a farce on the stage. The screen has made it a gentle comedy of it..."
Robert W. Dana, NEW YORK HERALD TRIBUNE

"...Charming and delightful blend of adolescent humor and heartache...Enjoys the luxury of some fine acting and sensitive direction..."
William Bochel, N.Y. WORLD TELEGRAM

"...Good plus... Pace is as fast and the laughs are as funny as they were on the stage..."
Irene Thirer, NEW YORK POST

THUNDER AFOAT
(M-G-M)
"...Preposterous but frequently highly exciting nonsense...Chester Morris, Wallace Beery and Virginia Grey enact the principal roles with commendable sincerity..."
William Bochel, N.Y. WORLD TELEGRAM

"...Salty tale, full of sea excitement and rough-hand-ready comedy...Splendid story-telling job...Never flag-waving propaganda...Highly entertaining and very often thrilling..."
Andrew R. Kelcy, WASHINGTON TIMES-HERALD

"...Wally Beery is whole show in a sea-rader comb comedy set in 1908. It is military...Has the spirit of fire and fun, and the comedy is higher than the melodramatic quality..."
W. Ward Marsh, CLEVELAND PLAIN DEALER

"...Stock, flag raising thriller has virility and brightness flavored by the lusty acting of Wallace Beery..."
Elbie Finn, PHILADELPHIA RECORD
NEW YORK TIP-OFF

New York, during October, has been crowded with visitors who, when not attending convention meetings or catching a spectacular glimpse of the World’s Fair, have been spending money at first-run pictures and legitimate theatres alike. The stage and screen combinations, of course, attract the greatest number of sightseers with the Radio City Music Hall a "must" on practically every out-of-towner’s list. "Intemeloz," which took in almost $100,000 in its first week at the giant house, held over and was followed on Thursday, Oct. 19, by "Mr. Smith Goes to Washington," already set for at least two

The personal appearance of Ann Sheridan helped "Dust Be My Destiny" show a profitable two weeks at the Strand and the combination of "What a Life" and Jimmy Durante on the stage at the Paramount it also expected to add up to a sizable two weeks’ gross. Dick Powell in person and the film "Deputized for Sissies," starting Oct. 25 at the Paramount, will be another surefire money-getting show, "Hollywood Cavalcade," too, has been standing them up at the Roxy and a third week starts on Oct. 27.

War films are packing them in at two of the smaller first-run with the Universal release of "All Quiet on the Western Front" giving the Rurito an opening day exceeded by only one or two in the history of the house and "U-Boat 29" showing the Globe the best gross in many weeks. Both held over and the Columbia film will even go a third. With the exception of the Rivoli, where "Jamaican Inn" built into one of the three topgrossers to play the house in the past five years, business elsewhere was about average. "Babes in Arms," which opened on Thursday, Oct. 19, is bringing customers back to the Capitol after a mild week with "Thunder Ahead." "Goodbye, Mr. Chips," which on Oct. 15 eclipsed the 23 week run of "Pygmalion," its predecessor at the Astor, is preparing enough to continue past the six-week period.

The Central Theatre, after a not too prosperous career as Broadway’s only show window for western product, will switch to foreign films late this month. Film Alliance’s "Port of Shadows" will be the initial attraction under the new policy. A shortage of Russian films has caused the Cameo, showing Soviet product since 1931, to announce that it is now open for other foreign or domestic bookings...H. M. Ritchey, director of exhibitor relations for RKO, reports that more than 500 exhibitors representing over 2000 theatres in the U.S. visited the cozy RKO Radio Exhibitors’ lounge while in New York to see the World’s Fair. And since its opening nearly four months ago, the Loew’s-MGM Information Booth in Times Square has registered more than a million World’s Fair visitors.

The realignment in the RKO Radio sales department, since Jules Levy resigned as general sales head after having been with the company in various capacities for 12 years, has led E. D. Depinet, vice-president in charge of distribution, taking over Levy’s duties and A. W. Smith, Jr., being appointed Eastern Sales Manager. Smith, who will supervise over New York and 17 other Eastern branches in the U.S. and Canada, succeeds E. C. McEwain who will shortly assume duties in charge of a district including Cleveland, Detroit, Indianapolis and Cincinnati. J. H. MacIntyre, Nat Levy, E. L. McEwain and Leo Demay will be district managers in Smith’s division. Harry L. Gold, vice-president and Eastern General Sales head of U.A., returned last week from a southern trip to announce the appointment of Arthur Silverstone as his assistant. Silverstone is brother of Murray, U.A. head man who just returned to the home office from a West Coast visit. Monroe Greenhal, exploitation head, is the new U.A. executive to make a short studio visit and he will be succeeded early in November out by Ira Margolies, publicity head, and later in the month by Lynn Farnel.

Charles G. Halas, president of the SMPTE convention here this week, received the Motion Picture Engineers Journal Award at the banquet which climaxed the SMPTE convention here this week. Dr. Lloyd A. Jones, of Eastman Kodak Laboratories, received the annual progress medal from the society at the same time. Charlie Gillett, of EEPL, sitting on the days at the SMPTE get-together luncheon, was bemoaning a protol father which he became on Oct. 15.

FRANKLY SPEAKING

By LEYENDECKER

TOO MANY PICS

The film industry, often cursed for its persistent "follow the leader" policy, which frequently gives picturegoers an overdose of a good thing, now seems to be giving the public a surfeit of family pictures. The heart-warming and entertaining "Hardy Family" series, looked upon by the homespun but highly amusing "Jones Family" films, started a wave of wholesome and inexpensive pictures of this type, which their producers hoped would eventually have the box office draw of the MGM and the Century-Fox group. Of these, Columbia’s "Blondie" series, based on a wildly-read cartoon and palpably directed in a broadly humorous vein, were different enough to create a large audience of their own.

Tolerant audiences have, however, recently been subjected to such unrelated family films as the "Higgins Family" group from Republic, the Warner’s "Hobby" series, which tried of a scattered band of hobby-collectors, and the Charles Buggles-Marjorie Beardsley made by Paramount, to mention only a few. This reporter’s opinion is that there are already too many pictures of this type seems to be generally shared, even by neighborhood patrons who are considered ideal audiences for these films.

Being one of those who see in Gloria Jean a brilliant example of an uncathed child actress, it is rather disturbing to note that Universal plans to waste the youngster’s talents in another family series. It is entirely likely that a "swarmy" family such as revealed in the little star’s introductory vehicle, "The Under-Dog", might grow tiresome in repetition and hurt Gloria’s chances for popularity. If Universal wants to launch another family series, why don’t they remake the "Cohan and the Kelly’s" a series of tremendously popular Jewish-Irish comedies which were five-seaters to many exhibitors when released from 1926 to its date as 1932, and should prove just as popular with neighborhood audiences today.

CHILD STARS

This reporter, though opposed in principle to child performers, believes that Gloria Jean is a completely natural actress entirely free from that annoying precocity so often found in the juvenile thespian. And her remarkable singing voice portends for her a future as another Deanna Durbin—used we give higher praise? We cannot say as much for two other much publicized child stars who have been introduced to the film public recently. Carolyn Lee, Paramount’s four-year-old child wonder, has possibilities but in "Honeymoon in Bali" she was weighted down with dialogue for one far beyond her years. Irene Dare, Sel Lesser’s latest juvenile protege, is a six-year-old ice-skating sensation but her acting and delivery of lines in "Everything’s on Ice" seem incredibly stilted. Lesser’s early child discoveries, Baby Peggy, Jackie Coogan and others have been tremendous box office draws but with his two latest, Bobby Breen and tiny Miss Dare, Lesser seems to be slipping.

SLAPSTICK GETS LAUGHS

Judging by the reactions of critics and audiences, the most entertaining part of "Hollywood Cavalcade" are those black and white, silent slapstick sequences. When Alice Faye gets an old-fashioned custard pie in the face, the Roxy Theatre audience with which we witnessed the film went into hysteria. Likewise, the Keystone Cops on their wild chase to fire the scout into paroxysms of hilarity. We haven’t heard such laughter in a long time. All of which might prove that slapstick properly done, still has merit. Trying to analyze why such broad antics should strike sophisticated people so comically, we came to the conclusion that the speed with which things happen and the element of surprise (i.e., the where the pie will land) gave the old time slapstick its comic effect. Another noteworthy reaction to "Cavalcade" is the value of color, demonstrated by the contrast of the occasional black and white sequences and the Technicolor in which the story proper was photographed. It certainly shows up color to advantage.
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the Real Lowdown
on Film Business
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FILM BULLETIN

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SHORT SUBJECTS
FROM BOSTON
By Barclay

1. M. Schuman has been elected the president of the AlliedTheatres of Connecticut. Charles
depose got the call as vice president of
the A.S.C. in the Naugatuck State. Joseph
is second vice president, while Russell
is treasurer. L. C. Updegraff, the
majority for the secretaryship. Dr. J. E. Fisk
heads the directorate, personnel of which was
put over until a later meeting. F. C.
Lydon and L. K. Howard of the Independent Exhibitors, Inc., planned to be guests of honor
at an Allied business meet in New Haven, Oct.
17. Lee Maloney has moved into Deep River,
Conn., where he has taken over from L. H. Pratt
... A boy to Mr. and Mrs. Russell M. Wolf.
He operates the Colonial in Portland. Ben Stein
is out of the local Globe and strip theaters are
in... Ralph Citarella has taken over the Devon
in the Connecticut town... A boy for Mr. and
Mrs. Edward Goldstein. He manages the
Holyoke Bijou. Eugene Kevane is out as
exploitation manager for Beaconafilms. The
recession is due to a business slack, described as
temporary. Carl Artzel is now selling for
Columbia. He has taken over the Maine
distinct, recently handled by Joseph Huff.
Wolf has come to Boston to sell local accounts; he
replaces Timothy Donahue, who died suddenly.
... Be careful of your film boys;" cautious a
statement issued by the Independent Exhibitors,
Inc. "With unsettled world conditions," con-
tinues the warning, "no one can predict the
future state of business in this country. Wise
exhibitors will protect themselves adequately
on the price of their film in their 1939-40 deals.
As stated before, there is no justification for
increased film prices. If anything, film prices
on the basis of performance in general should
go down." To date, the statement continues,
"three major companies—Warner, Metro and
Paramount—have announced their policies on
cancellations. Exhibitors should carefully pro-
tect their cancellation right by definitely stat-
ing in the contract the exact cancellation terms.
The advisable way to write such a clause is,
"the exhibitor has the right to reject (insert
right number) pictures. It is generally un-
understood," says the Independent Exhibitors,
that short subjects, reissues, foreign pictures,
news reels, and trailers are not to be forced
with features. There is considerable evasion
of this understanding. If you feel that local
exchanges are forcing such sales on you, bring
your complaint to this office." (That's 29 Show-
man Street, Boston.) "Members should check
all contracts carefully for expiration date when
written notices must be sent by registered mail
to film distributors and trailer companies in
order to prevent the automatic annual renewal
of this type of contract," concludes the advice.
"This also applies to certain items of booth
equipment"... Frank Lydon will hold that next
Eastern Regional in the Quaker City early next
month. H. H. Mclnagblie, Independent
Exhibitor's Executive Board member, has been
honored by a record film district turnout at a

FILM BULLETIN

FROM PHILLY
By "Jaywalker"

At the invitation of the local Allied unit, William Scully, Universal Sales Mgr., came to
town Wednesday to discuss his company's sales
policies. The 2-hour confab was held at the
office, attended by an Allied Committee and
to George Schwartz the researcher, Scully is said
to have clarified U.S. stand on percentages
and other terms. One committee member, while
refusing to talk about the details, remarked
that Scully was "very considerate, very frank
and very fair"... Leon Rich is now with Quality
Premium... Herb Levin is handling the Lorrain
for Affiliated Theatres. Frank and Jack's
Selzer, two local boys, have taken on new
full-time with Mooney. Frank is now the
producer's New York representative, while
Jules was placed in charge of studio publicity
... Frank Freestock will open his new West
Shore, New Cumberland, about Xmas... William
Greenfield reopen the Shwayat Oct. 29.
The Baltimore will remain shuttered. Oscar
Pawlows will supervise the Shwayat, as well
as the other Greenfield houses... Joe Stakus
of National Screen is the proud papa of a baby
girl... Milton Weck is quite ill at the Will
Rogers Sanitarium. The double feature situa-
tion and potentialities were analyzed thor-
oughly at a general meeting of the Allied unit last
Fri. The spread of dual bills in independent
theatres had caused the Warner Circuit to threaten to install the policy in many of their
neighborhood spots. The meeting was for the
purpose of finding some solution to the problem and answering Warners' threat. Opinion of
the allies present was practically unanimous
for elimination of duals, but a number of rea-
sons for the spread of the practice were cited
and it was suggested that a committee meet
with WARNER to put the individual complaints
up to them. Unanimous approval was given to
a resolution that "an effort be made" to
eliminate duals, although some of the men had
previously argued that the best that could be
hoped for is a curtailment of the number of
double features by restricting those which can
be drafted... The following new officers were
elected by Ballot of the Variety Club: Chief
Barker Joe Evangelist, 1st Asst. c/o Drew We-
shner, 2nd Asst. c/o David Sorvitz; Sonny John
Wonnec, Texas; Ben Amsterdam, Nat'l Repre-
sentative Earl Sheppard, Delegates to Nat'l
Convention Sam Sterfel and Bill Clark... The
Radio World is reoperng from a serious illness
in the Anchorage City hoop. After Sterfel, re-
covered from long illness, returns to work for the
Springer-George circuit in N. Y. next week.
His friends are glad to know.

dinner and dance commemorating his installa-
tion as Commander of the Motion Picture Post
of American Legion. Allied members were
prominent among the guests that thronged the
Copley Plaza for the event... C. W. Rocking,
pioneer Northampton and Holyoke theatre
owner, is dead.
THE HOUSEKEEPER'S DAUGHTER... The title of this Hal Roach comedy might just as well be "Homicide for Fun". It is the peculiarities of a shallow brained underworld denizen for gentle murder that causes the complications that make "The Housekeeper's Daughter" personified Joan Bennett and Adolphe Menjou are the chief protagonists of this comic mixup and they are assisted by John Hubbard, W. C. Fields, William Gargan, Geo. K. Swayne, Donald Meek, United Artists releases, as usual.

TELEVISION SPY... We knew it was bound to come sooner or later—romance by television! Between perfecting his long distance television apparatus and tracking down the foreign spies who steal it, William Henry finds time to make love to Judith Barrett in this Paramount melodrama. William Collier, Sr. and Anthony Quinn assist in the melodramatics.
Across America Is Heard: THE ROAR OF BOX-OFFICE ACTION IN ITS FIRST 6 ENGAGEMENTS!

NEW YORK CITY ... Rivoli
Fourth smash week as Broadway answers the marquee appeal of Gary Cooper, plus Andrea Leeds, plus David Niven, sensational star of "Bachelor Mother".

SAN FRANCISCO ... United Artists
Held over for third week of indefinite run. First Saturday and Sunday biggest two days in more than three years.

ALBANY ... Strand
Moe Silver, Warner Bros. Theatres' operating head in Albany, reports biggest seven days since Christmas week.

NEW HAVEN ... Roger Sherman
Opening day beats "The Hurricane", previous U. A. high grosser at the Roger Sherman.

HARTFORD ... Strand
The stampede is on as opening day is 157% of house average.

Samuel Goldwyn presents
Gary Cooper in
THE REAL GLORY
with David Niven - Andrea Leeds
Reginald Owen
Broderick Crawford - Kay Johnson
Directed by Henry Hathaway
From the novel by Charles L. Clifford
Released thru United Artists
October 20, 1939

Gradwell L. Sears, President
Vitagraph, Inc.
321 West 44th Street
New York, N.Y.

Dear Mr. Sears:

As you know, at the time you announced Warner Brothers' "Merchandising Policy" for the 1939-40 season, granting several concessions to your customers, we congratulated you. Others have since commended your enterprise and good will in making this contribution to harmony in the industry.

However, we have received complaints from a number of exhibitors who claim that Warners is turning one point in your "code" to the disadvantage of its customers; that is the point relating to preferred playing time. Apparently, a very great number of your accounts last season were not required to play your top pictures on specified days and those exhibitors are being antagonized by the insistence of your company now that the top bracket pictures be given preferred playing time.

The number of these complaints prompts us to bring this to your attention and to ask you if you regard the added revenue Warner Brothers might derive from this specific policy compensates the company for the loss of so much of the good will which your move originally engendered.

Trusting you will favor us with a reply, I remain

Sincerely, MO WAX.

Preferred playing time has always been objectionable to exhibitors, and their opposition to the practice stems not alone from a desire to arrange bookings as they see fit.

In late years it has become the policy of some major distributors to base outright film rentals on the earnings of the previous season's percentage pictures. It is unfair enough to compute the prices of lower classification product on the basis of what their outstanding, percentage pictures earned, but it is doubly unfair if those percentages were garnered on the preferred days of the week. Aside from the question of relative merits of the top bracket percentage picture and the programmer, this practice ignores the fact that a huge portion of a theatre's weekly gross usually comes on Saturday and Sunday. It should be obvious that the outright rental programmers thus become endowed with a distorted value.

We hope Mr. Sears, as well as the other film distributors, will recognize the merit of this point and amend their sales policies to eliminate preferred playing time as a requisite.
First Installment of
A CHAPTER FROM
THE PRESSURE BOYS
THE SENSATIONAL EXPOSE
OF LOBBYING IN AMERICA
By
KENNETH G. CRAWFORD

Will Hays is well known to every literate or even semi-literate American as "czar" of the movies, defender of the morals of the young, and nemesis of wicked motion-picture producers who want to corrupt the country by making licentious pictures designed to appeal to the baser instincts in human nature. Hays accomplishes his righteous mission as head of the Motion Picture Producers and Distributors Association. It is a voluntary association to which all the large movie makers and distributors belong. Hays is its hired hand. He is paid about $250,000 a year for saving the movies from themselves. At least, that is the story as it is peddled in the leg art magazines of the trade and in the Sunday newspaper theatre sections.

Why the movie magnets should hire anyone at such a fancy salary to police them is a seldom-asked and never-answered question. And why the little Indiana politician should have been chosen for this noble work is even more of a puzzle. Presumably he qualified for it when, as chairman of the Republican National Committee and a Harding cabinet officer, he tried to balance the party's budget with "hot" tax-dodging bonds. His part in that shady affair was turned up by the late Senator Thomas Walsh of Montana. The movies picked Hays for clean up man after the assorted Patty Arbuckle, Mable Normand and Wally Reid scandals had aroused in the public minds a mean suspicion that the movie colony was not as lily pure as the characters its virginal heroines portrayed on the screen.

The fact is, of course, that Hays was not hired to clean up the movies, although this was the excuse, and isn't expected to clean up the movies. For more than ten years he has been operating one of the country's most elaborate and most effective lobbies. That is his job, and the "Czar" stuff is window dressing. He has more than earned his salary. Until the New Deal came along, he had blocked every effort in Congress to pass legislation regulating the movie trust; he had dealt successfully with extragovernmental attempts to raise the moral tone of the trade; he had made it possible for the movies to defy the antitrust laws with impunity and impertinence.

ARNOLD VS. HAYS

Recently the Justice Department has moved in on the movies with the first real campaign by government to force them to respect the antitrust laws. Hays has found Thurman Arnold, the new trust-law guardian, a more formidable antagonist than any he ever encountered before. The former Yale law professor is moved neither by the great big brown eyes of the movie queens nor by offers to show him and his friends private previews of the latest movies. He is a new problem to Hays, who has always heretofore found government officials, Congressmen, and state legislators amenable to the blandishments of the glamour colony. Already Arnold has won one major victory in a Texas suit against chain distri-
MISSING LOBBY LOBBYISTS IN WASHINGTON

thus to improve their output without bankrupting themselves in the process. The fact seems to be that block booking effectively protected the profits of Oscar "program pictures" and the operation of the practice would force the movies to raise their standards. True, it might reduce the number of pictures made and thus reduce employment in the industry temporarily, but even this is questionable. Independent producers would invade the field if the Big Eight were forced to give up the advantages accruing to them from block booking.

The United States Supreme Court has stepped in on two occasions to call the movies to account for their repressive practices. In November, 1930, in the case of the United States against Famous-Players Lasky Corporation, the Court held that the movies’ method of arbitrating contractual differences before "kangaroo courts," heavily weighted against the independents, was a violation of the Sherman Act and a restraint of trade. In the United States against First National Pictures Corporation, decided the same day, the Supreme Court likewise ruled against the practice of requiring independents to file elaborate statements about their businesses with film boards of trade set up by the Hays office. The Supreme Court found, as a matter of fact, that the motion-picture industry enforced its mandates by black list where it found independent reluctant to abide by its decisions.

But the Supreme Court verdicts did not change to any considerable extent the industry’s methods of operation. It has other ways of maintaining complete control. Stubborn independents have found themselves competing with new theatres controlled by the Big Eight. The big producers, where necessary have sold productions freely to each other. Thus competing independent exhibitors have found it impossible to get desirable films, whether sold in blocks or sold separately, as some of the best attraction are.

NEELY STEPS IN

A few tenacious souls in Congress have been trying to do something about block and blind booking ever since 1928. At that time extensive hearings were held on a simple bill to terminate these practices by specific extension of the antitrust laws to cover them. In 1932, an almost identical bill was favorably reported to the Senate by the same committee under the prodding of Senator Smith Brookhart of Iowa. In 1934, with Representative Wright Patman of Texas pushing the legislation, a House committee held hearings. In 1936 both House and Senate committees held further hearings and the latter reported the legislation favorably. But still nothing happened. Will Hays and his associates always were able to prevent the House and Senate from considering the legislation. Finally, in 1938, Senator Matthew M. Neely of West Virginia, speaking for scores of reform organizations which had got behind the legislation—most of them because they thought local theatre operators would lose more moral pictures if left to their own devices—succeeded in bringing up a revised version of the old Brookhart bill.

The movies put on one of their best shows in a desperate effort to head off Neely. Their most persuasive pleaders, including newsmen cameramen, whom the Senators depend upon for the privilege of having their faces flashed on the home-town screen to show how well they are doing in Washington, swarmed through the lobby.

For persuasive hospitality there had been nothing quite like the Hays campaign against the Neely bill since the defeat of a resolution to investigate the movie industry in the House back in 1933. Some members of the lower branch never had such a good time in their lives as they did before and after beating this resolution of inquiry introduced by Representative William J. Sirovich, the doctor-dramatist-statesman from New York. House members didn’t have a chance to take advantage of the Hays genius for entertainment when a similar resolution was introduced by Representative Sam M. Rayburn of Tennessee and pocketed in the Rules Committee by Chairman John O’Connor.

who gave its proponents to understand that the movie people were his friends and the Hobbs resolution had no chance of getting by him.

LOCUSTS AND LILY

"For weeks Moving Picture Trust opposition lobbyists have overrun Washington as the locust and lice overran the land of Egypt in the days of Pharaoh the King." Neely said in demanding right of way for his bill. "If some of these gentlemen do not stop threatening members of the Senate who are candidates for reelection in 1932, and abandon their improper interference with the processes of legislation, an investigation of (lobby) by a special Senate committee will be requested without delay."

This threat produced momentary results. Senator H. Styles Bridges of New Hampshire, Senator Wallace White of Maine, and Senator Arthur Vandenberg of Michigan, always ready stooges for the property lobby, raised various objections to the bill, but none had the temerity to hold out against it once it was brought out into the open. Senator Royal S. Copeland of New York told the Senate he had received protests from the federation of Women’s Clubs because there hadn’t been enough hearings. He did not note that at least one of the federation’s movie experts had been an employee of Hays. By this time the Legion of Decency, a Catholic organization devoted to movie morality, had shown a frightening power to boycotting several Hollywood super producers. Parent-Teacher organizations and various Protestant groups also had taken up the cause. Politicians were reluctant to tangle with this combination.

The Hays group, knowing it was on thin ice, did no stumping around the Senate, where the bill was thinned out encouragingly but without a record vote. Barkley arranged to waive a roll call so he could keep both the friendship of the movies and of the reform organizations. Instead, Hays quietly made arrangements to introduce the legislation in the House. This was neatly accomplished. The Senator bill was referred to the House Interstate Commerce Committee under the chairmanship of Clarence F. Lea of California, tried and true defender of the motion picture industry on other occasions. Lea saw to it that it never reached the floor. Just to make assurance doubly sure, the Hays organization, kept in touch with John O’Connor.

Had Lea lost control of his committee, O’Connor would have been counted upon to stop it in the Rules Committee. O’Connor at that time was still chairman of Rules, and as the President later conceded, the most effective obstructionist in Congress.

In the 1939 session, with a new Congress convened, the old run-around started all over again. Despite all the previous hearings on the bill and all the background of delay, Senator Burton K. Wheel- er of Vermont, chairman of the Interstate Commerce Committee ordered for the hearings on the legislation. He appointed a subcommittee heavily stacked against the Neely bill: "Cotton Ed" Smith of South Carolina, chairman, Barkley, White, Neely, and Charles W. Tobey of New Hampshire. This was done after Wheeler had visited California. The bill had been pleasantly received by the movie colony. Indeed, Wheeler’s son was offered a job by the movies but didn’t take it.

By this time, too, James Roosevelt, the President’s son was working for Samuel Goldwyn, and John Boettiger, son-in-law of the President, was advising against adoption of block booking legislation. Boettiger, who once worked for the Chicago Tribune and later for the Hays office, finally became editor of Hearst’s Seattle Post-Intelligencer. As an influential and disinterested publisher, he felt free to wire Senator Homer T. Bone of Washington, to the effect that Western representatives should stand by the movies.

With all this pressure arrayed against him, Neely found it impossible for a long time to get the sub committee to act even after it had held new hearings, which featured the testimony of Robert Montgomery, ingratiating film star and head of the Screen Actors’ Guild. Montgomery assured the committee that elimination of block booking would throw many film workers out of jobs. By kicking up a fuss on the floor of the Senate and chiding Barkley for having time to attend the Kentucky Derby but no time to attend committee sessions, Neely again succeeded in jarring the legislation out of committee. And again he succeeded in passing it, this time by a record vote of 46 to 28. Barkley made good on his threat to退 to the movies and voting against it. Minton, however, voted for it. As before, action came too late in the session for the House to take up the legislation.

(To be continued in Next Issue)
THE ROARING TWENTIES' BOXOFFICE HIT
Rates • • • + generally

WARNERS
104 Minutes
Directed by Raoul Walsh

A lusty, broad action drama of the type in which the Warner studio excels is the order of "The Roaring Twenties", a vivid, fast moving picturization of the incredible decade in American history following the World War. The picture deals with the bootlegging era. It is purely and exciting drama, made more compelling by the distinctive performances of Gladys George and James Cagney. Grosses will be very good in every location.

Cagney, Jeffrey Lynn and Humphrey Bogart return from the war. Cagney meets Gladys George and is introduced to the illegal liquor business. He builds his interests until he is a powerful figure in the New York underworld. Lynn, although opposed to him, becomes his lawyer. Bogart re-enters the picture as an important smuggler of foreign liquors. He joins forces with Cagney. The market ruins Jimmy and Bogart buys out his interests. Cagney and George hit the gutter. In the midst of his despair, he asks Priscilla Lane, who has married Jeffrey Lynn, by killing Bogart who had threatened Lynn because of his position in the District Attorney's office.

James Cagney's performance is thrilling. The actor gives us another memorable screen moment during his death scene on the steps of a church in the arms of Gladys George. Miss George, playing a Texas Guinan type or role, holds her own against Cagney and dominates the other players. Priscilla Lane and Jeffrey Lynn are adequate in their romantic assignaments. Humphrey Bogart convinces with his familiar characterization.

Raoul Walsh is strongly throughout.

AD TIPS: Sell the lusty, actionful story of this most exciting era.

HANNA (Hollywood)

THE CAT AND THE CANARY' SLICK MYSTERY-COMEDY
Rates • • + generally

PARAMOUNT
72 Minutes
Bob Hope, Paulette Goddard, John Beal, Douglas Montgomery, Gale Sondergaard, Elizabeth Patterson, Nydia Westman, Geo. Zucco, John Wray, George Regas.
Directed by Elliott Nugent

A rather abrupt and confusing ending weakens "The Cat and the Canary" plot considerably, but in spite of this, the picture is first rate entertainment—neatly calculated to clock with the laughs in much the same manner that made it a stage and silent screen success; whereas former versions were taken in deadly earnest, in this the situations are played as much for comedy as terror. The performances are all first rate and the direction by Elliott Nugent is outstanding. Delicate timing of both the comic and eerie situations by Nugent extracts the utmost from every situation. The names are not strong and exploitation will be necessary in most locations. Horror pictures lend themselves to selling and this should be no exception.

Story takes place in Louisiana's Bayou where relatives of an eccentric millionaire are assembled ten years after his death to hear the reading of the will. Paulette Goddard is named heiress to the estate providing she does not go insane within the following thirty days. There begins an obvious campaign to force her into madness. The perpetrator of this scheme is eventually disclosed.

In his best part to date, Bob Hope does a commendable job. Paulette Goddard plays the exacting feminine lead to perfection. John Beal and Douglas Montgomery convince as rivals for her affections. Gale Sondergaard dominates her every scene as the loyal Creole housekeeper to the dead eccentric. Elizabeth Patterson and Nydia Westman enhance the film's comedy value.

AD TIPS: Play up the horror and comedy angles, which are limitless. Feature Hope.

HANNA (Hollywood)

TORPEDOED' TRITE BRITISH MELODRAMA HAS TIMELY VALUE
Rates • • — in action spots only

HERBERT WILCOX PRODUCTION
Released by Film Alliance of U. S.
66 Minutes
Directed by Norman Walker

This British-made propaganda film should ordinarily be considered moderately exciting melodrama for minor duals. The present European conflict has, however, given it a timely value and its new title will be the means of securing bookings for it in the action houses. The cast, which includes three American names, is above average for an English picture. Produced by Herbert Wilcox with the co-operation of the British Navy, the plot is frequently side-tracked to concentrate on thrilling shots of His Majesty's men in action. The trick photography is unusually effective during the climactic scene during which a rebel vessel is torpedosed and sunk by a British Cruiser.

The routine tale takes place in a mythical republic where the British Consul is attempting to protect his subjects during a revolution against the president. When the latter is shielded by the British Ambassador the rebels send an ultimatum to release him or they will fire on the cruiser. Audacious. The loyal captain, knowing that his fiancee is in danger on the rebel boat, elects to save the greatest number of Britishers and sinks the attacking ship. Although many lives are lost, the girl is saved for a happy finale.

Noah Beery has an actor's field day in the colorful role of the childishly complacent president who sips his wine even after the bottle has been shot out of his hand. Robert Douglas is more at ease in the part of a heroic British officer than is the thoroughly American Richard Cromwell. H. B. Warner plays the British Ambassador with his customary dignity and reserve.

Direction is slow in the early scenes but quickens for the climax.

AD TIPS: The title is your strongest selling point in view of recent naval disasters in Europe.

LEYENDECKER

(More Reviews on Page 6)
COLUMBIA SALE DENIED

In Studio Size-ups of this issue we discuss at some length the implications and ramifications of a rumor to the effect that efforts are being made to take control of Columbia Pictures from the Cohn brothers. We urge you to read that article only in the light of the following statement issued by president Harry Cohn after our Hollywood correspondent had sent in his story. Declared Mr. Cohn:

"Rumors recently circulated to the effect that control of Columbia Pictures Corporation is being sold or transferred, or that negotiations are in progress for such sale or transfer, are entirely false and without any basis."

"I have not discussed, nor has any other representative of this company, held discussion of any kind with any person or persons, in or outside of the motion picture industry, in connection with the sale of Columbia stock.

"I have instructed the company's attorneys to investigate the origin of such rumors as have been published and to take such steps as they may in their judgement deem necessary."

'MR. SMITH' IN TROUBLE

Not having seen Frank Capra's new production, "Mr. Smith Goes To Washington", we cannot judge if the furore created by it is justified. Among those who have seen it, however, at least one member of Congress and several newspaper columnists and editorialists have proclaimed it an "insult" to our national Legislature and to the Washington newspaper scribes. On the other hand, film critics have been almost unanimous in hailing "Mr. Smith" as an epic of entertainment.

Possibly Mr. Capra was slightly off base, but of one thing we are certain: he never intended to discredit our Congress. Nevertheless, since there is even an outside chance that some filmgoers might interpret "Mr. Smith" to the detriment of Congress or the Press, we recommend to every exhibitor who will play the picture the suggestion of Abram F. Myers of Allied. Mr. Myers advises that a special trailer be attached to the beginning of the picture, bearing copy along the following lines:

"The management of this theatre, in common with all good Americans, has faith in the uprightness of our choien representatives and in the integrity of the press and, consequently, it presents this feature as entertainment and not as propaganda. The story, characters and incidents are purely fictional and the picture in no sense reflects actual conditions in the Capital of our Nation."

65% FOR 'GONE'?

We might suggest to Columbia, itself, that it furnish such a trailer with each print of "Mr. Smith".

We presume someone at Metro is merely pulling Variety's leg when that publication hears "reports from the coast" that the distributor of "Gone With the Wind" will demand no less than 65 percent of the gross for the David O. Selznick production.

We are inclined to view the story as a buildup for a possible 50 percent take, but Metro should know as well as anyone how much headache film companies have brought on themselves by asking such terms for one of those "epics". They learned that exhibitors have lost that old notion that their very existence depends on getting one highly publicized special. Much as an exhibitor might want an outstanding picture like "Gone With the Wind", he fears the establishment of a precedent that might cost him similar terms on other films less worthy. That has been the history of film selling.

We are confident that Metro's executives will recognize the value of giving their customers an equitable deal on this picture. And producer Selznick should realize that unless the terms are fair his chances for any profit on his expensive production will be G. W. T. W.
'ALLEGHENY UPRISING' HAMPERED BY POOR STORY

Rates • • + in action houses; less elsewhere

Hollywood Preview

RKO
81 Minutes

Directed by William A. Seiter

There is sufficient material in "Allegheny Uprising" to satisfy action fans, but beyond this division the film's appeal is somewhat dubious. "Allegheny" will not gain the first run attention and grosses accorded "Jesse James", "Stage Coach" and other recent outdoor epics. The story consists of a series of incidents, loosely strung together without respect for dramatic or entertainment value. The fault lies in the screenplay by producer-writer P. J. Wolfson. William A. Seiter's direction fails to overcome the script's weakness, even in the action scenes which lack vigor and excitement. Names are not strong enough to carry this and we fear that extra exploitation will not overcome the effects of unfavorable word-of-mouth advertising this opus will receive.

Story takes place in Pennsylvania a few years prior to the Revolution. John Wayne and his fellow valley settlers and domination by the British Army and force them to stop shipping liquor and other military supplies to the Indians under the guise of army equipment.

Claire Trevor struggles with a badly conceived role. Wayne is fair. George Sanders capably enacts the villain of the piece, ably assisted by Brian Donlevy. Although Wilfred Lawson of "Pygmalion" acquits himself admirably in his American debut, it seems unfortunate he was chosen for a picture designed to entertain audiences who will find it difficult to understand his Scotch burr.

HANNA (Hollywood)

'PACK UP YOUR TROUBLES' LAUGHS APLENTY IN A FRANTIC FARCE

Rates • • for naborhoods and rural

20th Century-Fox
75 Minutes

Directed by H. Bruce Humberstone.

The rapidly-growing Jane Withers finds herself bucking the wacky Ritz Bros. during most of "Pack Up Your Troubles" and the former baby star comes out second best. The three clowns are permitted to run riot through this World War tale and, although their antics destroy the continuity, their numerous fans will find plenty to laugh at. With its double-barreled name value, this should be good boxoffice in all but first-runs.

It's the Ritz Bros. picture except for a few short scenes during which Jane again demonstrates that she is a clever entertain- er by doing imitations of Eva Tanguay and George M. Cohan and by singing a ballad.

The Ritz Bros. play vaudevillians whose German dialect set is canned when Amer- ica enters the World War. Rather than find new material they join the Army where they are immediately put to work as nursemaids for the mules. On arrival in France they meet a little French girl who wins their friendship by caring for a daisy mug. An attempt to be serious, with the introduc- tion of a spy sub-plot during which Jane at- tempts to get a message to her long-lost father, is quickly dissipated once the Ritz Bros. get caught behind the enemy lines. From that point it is out and out farce.

Joseph Schildkraut and Lynn Bari, both given shadow spy roles, are unable to make an impression. Stanley Fields, accustomed to playing gangsters, plays the part of tough top sergeant in the same vein. Lionel Royce is excellent as the German general.

LEYENEDER

'SMASHING THE MONEY RING' OKAY ACTION MELODRAMA

Rates • • in action houses

Warner
61 Minutes

Directed by Terry Morse

Despite some implausible story construction, this WB Secret Service yarn makes good action fare for juvenile and action audiences. Proceedings move briskly with plenty of fight scenes and fun. Film will do nicely in its bracket.

Action revolves around a counterfeiting ring operating from within a prison. Ronald Reagan, Secret Service ace, and his pal, Eddie Foy, are assigned the case. They discover a connection between the ring and a gambling ship operated by Charles Brown and his daughter, Margot Stevenson. Reagan goes to prison, where he discovers the necessary evidence.

Performances are routine. Direction by Morse packs the necessary action ingredients.

HANNA (Hollywood)

'DANGER FLIGHT' OKAY FOR KIDS

Rates • • in action spots

Monogram
61 Minutes
John Trent, Marjorie Reynolds, Milburn Stone, Jason Robards, Tommy Baker, Dennis Moore, Julius Tannen, Edwin Parker, Joe Bernard, Harry Harvey, Jr., Walter Wills.

Directed by Howard Bretherton

Because the story for this addition to the "Tailspin Tommy" series goes slightly overboard on hokum and becomes rather implausible its appeal will be limited strictly to youngsters and avid action fans. In this category it will do nicely. Production and performances are first rate.

Tommy (Tom) is the sponsor of a group of youngsters who work at building and flying miniature planes. One of these, Tommy Baker, is used by his brother, Dennis Moore, to lure Tommy into a position where he and his accomplices rob him of a payroll he was flying to a construction job. In a wildly melodramatic manner Tommy and the youngster are freed and the payroll saved.

Trent improves with every performance as the genial daredevil aviator. Marjorie Reynolds and Milburn Stone lend able support. Tommy Baker, the boy, is an excellent juvenile actor.

HANNA (Hollywood)
The Washington Scene
By FILM BULLETIN’s Capitol Staff Correspondent

DIVORCEMENT IN NEELY BILL?

Divorcement of theatres from producer ownership—long range objective of the Department of Justice in its anti-trust suits—will be thrown at the industry in the form of amendment to the Neely Bill when it is considered in the House of Representatives, according to plans announced by Congressman Lyle H. Boren (D. Okla.). Boren, a long time critic of present film methods revealed his plans on the heels of a bitter tirade in the Congressional Record hitting the industry’s present set-up with everything but the water bucket.

Asked if he believed the House Interstate and Foreign Commerce Committee would find time to conduct hearings, Boren revealed a gigantic campaign of “back-home pressure” is being prepared to influence reluctant representatives. “There’s going to be a lot heard about the Neely Bill between now and January 1st,” Boren said. “What the proponents are preparing really should be entitled “a program of education,” Boren asserts.

After listing the huge salaries of Hollywood stars and executives as one of the industry’s vices, Boren assailed the present practices as comparable with those of Al Capone and Pretty Boy Floyd. Labelling the industry as “public enemy No. 1”, he charged it with attempting to “corrupt the churches, schools and the nation’s public servants.”

His proposed amendments are designed to “put more guts and teeth” into the Neely Bill, Boren declares. Besides the divorcement amendment he will offer another to protect local buying, which he says will stop large chains from monopolization.

“MR. SMITH” BOOMERANGS

Interesting in this connection is the unfavorable reaction to “Mr. Smith Goes To Washington,” which was launched here amid pageantry before members of the Senate and the House.

The depiction of the Senate sitting idly by while a fraud is perpetrated upon the country has left the Congressional solons a little cold. Majority Leader Alben Barkley publicly stated his disapproval of the film characterizing it as “silly and stupid”. Barkley contended the film is giving the nation a false impression since it “makes the Senate look like a bunch of crooks.”

All this would be relatively unimportant were it not for the fact that it might have an effect upon the fate of the Neely Bill. There is much feeling here that the miffed legislators might take it out on the industry by working for passage of the Neely Bill. Rumor hath it that several Senators, who particularly resented the picture, are using their influence with House members to urge passage of the block-booking bill. As one sage puts it, the only Senator who is happy over “Mr. Smith” is Senator Neely, who feels it might help put his bill over. If Barkley has really been alienated, the industry has lost one of its staunchest backers, who both fought and voted against the Neely measure.

FILMS EXEMPTED FROM NEUTRALITY ACT

A last minute amendment to the Neutrality Bill has saved the motion picture industry from selling instead of leasing films abroad. This action followed the advocacy of such a step by the MPTOA at its recent convention.

The amendment was offered by Senator Hiram Johnson (R. Calif.) exempting copyright articles and materials from the cash and carry provisions and providing for retention of title with U.S. producers. Under Senator Johnson’s amendment films may continue to be leased with title remaining here.

Under Section 2, paragraph C, the words “except copyrighted articles or materials” were inserted. It is also provided in a separate amendment that the Government will not undertake to collect any claims arising from loss incurred by the film companies shipping under the exemption. The film exemption amendment was adopted by a voice vote with no opposition.

Explaining the purpose of the amendment Johnson said: “Its purpose is to serve the motion-picture industry, which is placed in a peculiar position by the pending measure. It cannot do as commanded by the joint resolution, and become a party to the cash-and-carry plan, because the films which it packs in a small compass and sends to various places in the South Pacific are always leased. They are copyrighted so that they cannot be disposed of otherwise than by lease. So they attempt to get from under the particular cash-and-carry provision in order that they may transact their business.”

No difficulty is expected to retain the exemption in the House where debate on the general Neutrality Bill is now underway. Congressman Charles Kramer (D. Calif.) told the FILM BULLETIN correspondent that the amendment will not be tampered with and he anticipates no argument on it. If any attempt is made to strike it out, Kramer said, “I will be on hand to watch it.”

Incorporation of the Johnson amendment represents a change of strategy of the film-minded legislators. Earlier last week they intended to do nothing about films, but following a confab later, Kramer said, they decided the matter could best be handled in the form of the present amendment.

Upon questioning by Senator Barkley as to whether the amendment was too broad, Senator Johnson said he did not think it would cover copyrighted articles that were sold instead of leased.
Exploitation Picture
OF THE ISSUE

MR. SMITH GOES TO WASHINGTON...

Once more the magic name CAPRA brings the world's showmen a motion picture bearing the stamp of individuality. Since the memorable "It Happened One Night" Frank Capra's name has meant as much as that of any star, for every product of his handiwork since that time has brought him more plaudits. So, first of all in selling "Mr. Smith", you have the Capra name, hailed as the director of "It Happened One Night", "Mr. Deeds Goes To Town", "Lost Horizon" and "You Can't Take It With You"—pictures that will all hold treasured spots in the memories of filmgoers everywhere. Then, there is the theme of "Mr. Smith"—something of a monument to Democracy. It is the story of a young, simple American man, who is facetiously named United States Senator to fill a vacancy and, once in Washington, proceeds to expose the crooked machinations of his senior colleague, a man he had always admired. It's a powerful mixture of drama, politics and romance. It's the "something different" for which movie fans are always clamoring. It's Capra!

A Columbia picture
Directed by Frank Capra

From original story by Lewis R. Foster
Screen Play by Sidney Buchman
Photography by Joseph Walker, A.S.C.
COLUMBIA

Considerable speculation has been aroused by the talk that control of Columbia may soon pass from the hands of the Cohn Brothers. During the past ten days New York and Hollywood film circles have been rife with rumors to the effect that Wall Street and other NY money interests have refused further financing to Columbia and that certain parties are now endeavoring to take over the company through outright purchase. Before these rumors reached print, your correspondent was reliably informed that a general shutdown of the plant was under consideration. Unquestionably this gossip stems from the poor showing of Columbia’s product during the ’38-’39 season and the resultant financial loss. However, there has been every indication that the ’39-40 semester would show a definite improvement, despite the loss of Frank Capra as a selling factor. In preparation for the new season and in anticipation of Capra’s withdrawal from the Columbia line-up, Harry Cohn has devoted the past six months toward building an impressive producer and director roster. On many previous occasions Studio Size-Ups has pointed out the substantial advantages in Mr. Cohn’s new system. Competent producers and directors are the very backbone of successful film production. A small company equipped with such men can attract the necessary name players without burdening itself with maintaining them under contracts. Today, with conditions existing that make so many top stars available, organizations like Columbia and Universal are in strengthened positions. It seems to us that there should be less apprehension now on the part of the company’s stockholders or customers concerning Columbia’s future than ever in the past. Another quick in the situation is the fact that these rumors should occur at a time when “Mr. Smith Goes to Washington” is piling up unprecedented grosses for Columbia, aided somewhat by the controversy the film has aroused. “His Girl Friday”, with Cary Grant and Rosalind Russell, is now in production and “The Amazing Mr. Williams”, with Melvyn Douglas and Joan Blondell will be released shortly. In the light of Harry Cohn’s efforts during the past few months, a “squeeze play” to force him out of Columbia may be undeserved. Studio Size-Ups holds no brief for Columbia’s ’38-’39 product, or its output during the last half of the ’37-’38 season.

FILM BULLETIN was barred from the Columbia lot for almost a year because we spoke out in protest and urged a revision of the studio’s personnel and policy. This has since taken place. So to those who now wish to replace Harry Cohn, let us point out the following: Columbia was developed during the worst days of the depression. It was built and grew on the ashes of other, better equipped and longer established companies, whose tremendous overhead and extravagant policies could not cope with diminishing motion picture grosses. Columbia’s stockholders and customers prospered because of the sound, economical policy of its production executives. Frank Capra’s contribution to Columbia cannot be underestimated. It is, however, unfortunate that his consistently fine pictures developed the habit of placing on his shoulders the burden of carrying the prestige of almost the entire Columbia program. Today Capra is no longer with the company, but there are others—men of proven ability and talent. It is well to remember at this point that this talent might not now be within the Columbia fold were it not for the persuasive and persuasive ability of Mr. Cohn. As its A producers, Columbia lists Frank Lloyd, Wesley Ruggles, Howard Hawks, Rouwen Mammoulian, Alexander Hall and P. J. Wolfson. In the B division there are such men of enterprise as Irving Starr, John Brahm, Charles Vidor, Frank Strayer and Sidney Salkow. The majority of these men have spiced their reputations on the strength of their ability to deliver profit making product in their respective classifications. Another point to be considered is the fact that those affiliated with Mr. Cohn at Columbia learn the knack of producing pictures on close budgets—and it is a knack. Today, if we believe all the reports of the havoc wrought in the motion picture industry by the Second World War, this ability is at a premium. There is not a studio in Hollywood whose executives will deny the necessity for reducing production costs at this time. Columbia is one of the few motion picture lots where shared selling and ingenuity are substituted for overhead. This at the instigation of Harry Cohn. It will be difficult for any of those who might buy out the company to duplicate his ability in this direction. No word has been forthcoming from either of the Cohn Brothers concerning the rumors at this writing. But in either case it is to be regretted that the Columbia of today is being measured by the exigencies of the situation. It is worthy of record, however, that this is not the first time the Cohn Brothers have been reported in a tight spot. It has happened before. On those previous occasions a way out was found. The current rumors have enough background to almost guarantee their authenticity—but this department will not be the least bit surprised if the Cohn’s pull through in typical style and continue with their ambitious and promising ’38-’39 program. Three pictures are shooting at Columbia: “Cop From Hell’s Kitchen” (Bruce Cabot-Jacqueline Wells), “Music In My Heart” (Tony Martin-Rita Hayworth) and “His Girl Friday” (Cary Grant-Rosalind Russell). Two westerns, both featuring Charles Starrett, are the next on this outfit’s schedule. It is learned that Wesley Ruggles first production here will be a romantic comedy based on Somerset Maugham’s successful stage play “Too Many Husbands”. Jean Arthur, Fred MacMurray and Melvyn Douglas will star. Irving Asher, Columbia’s quota producer, has arrived in Hollywood for a visit with an highly optimistic view of the motion picture situation in England. He believes he will be able to return in about six weeks to work on two more features for Columbia distribution.

CASTINGS: Rita Hayworth, Edith Fellows, Eric Blore, Anna Mayesky, George Tobias, George Hambert, Joseph Crehan, Don Brophy, Claire James. Martin Lamon, Phil Tead in “Passport to Happiness”...Anna Kruger, Billy Gilbert in “His Girl Friday”...CONTRACTS: Sam. Brodkin optioned to direct...

GRAND NATIONAL

As this issue goes to press, Grand National’s future looms brighter, due to the conclusive proof offered by Enrie Hammons showing that G.N.’s much discussed RFC loan of $450,000 has actually been granted. This disclosure prevented the granting of an involuntary bankruptcy petition filed against G-N in New York by certain Eastern creditors. Hammons, after almost a year of negotiations, advised his company that within a very short time, additional funds will be forthcoming from other sources to complete the capitalization necessary to adequately refinance the company. Grand National’s forthcoming revival of activity is important—both to independent producers and exhibitors. We have been given to understand that under the terms of the RFC loan, this money must be appropriated toward furthering Grand National’s distribution plans and may not be used for film production. The private loans will probably be made available for production enterprises by various reputable independent producers desiring either partial or complete financing. They
PARAMOUNT

Production maintains its pace at Paramount, where four features are under way. The Eisner-Hepburn (Billy Lee Cordell Hickman), "Buck Benny Rides Again" (Benny-Devine), "Light of the Western Stars" (Victor Jory-Ann Sayres), "Safari" (Madeleine Carroll-Douglas Fairbanks, Jr.). Charles Laughton and Erich Pommer have definitely decided to reorganize their Monogram Productions in Hollywood and return to independent production. The reorganization will be effected under the aegis of an American company, but so far the owners have entered into no negotiations, although Paramount is interested in retaining distribution rights. Meanwhile, Paramount is trying to persuade them to do "The Admirable Crichton" in Hollywood. This was to have been produced byPara in London... Cecil E. De Mille will follow his Technicolor production of "Northwest Mounted Police" with "The Sun of Glory," a story dealing with the development of the Southwest. Paramount is anxious to secure Rondol Colman for the lead in "Triumph Over Pain" to be produced by Arthur Hornblow under Henry Hathaway's direction. Harry Sherman's suggestion that a special Academy Award be designated for Westerns won instant approval in Hollywood and other industry circles. If Sherman's energetic publicist, Ed Mills, sustains interest in the plan, it may become a reality when the next Oscar session comes along... "The Great Victor Herbert" will benefit by an exploitation tie-up with the National Federation of Music Clubs recently arranged by the publicity department. Paramount will provide the Federation with studio lists of theatre and exchange contacts, so that all music clubs throughout the country can cooperate with their local theatres showing the picture...

METRO-GOLDBYN-MAYER

Production is slow at this plant with only three productions before the cameras: "Not Too Narrow, Not Too Deep" with Clark Gable, Joan Crawford and Melvyn Douglas—(Exhibitors who have been counting the letters in this title may be assured it will be changed). "Broadway Melody of 1940" (Fred Astaire-Eleanor Powell) and "The Earl of Chicago" (Robert Montgomery-Edward Arnold)... This activity will be augmented during the next fourteen days when significant MGM films will start filming. They include: "Young Tom Edison" (Rooney-Bancroft), "Congo Maisie" (Ann Sothern), "Edison, the Man" (Tracy), "Florian" (Robert Young-Helen Gilbert), "Siwash" (Martha Scott-Samuel Spewack), "Lover Come Back to Me" (Mac Donald-Eddy)... "I Take This Woman," which has been to go back into production at this time with Hedy Lamarr and Spencer Tracy in the starring roles, has again been put on the shelf pending settlement of Miss Lamarr's salary dispute with the studio... George Cukor has been assigned to direct both "Susan and God" and "Pride and Prejudice". Greer Garson appears definitely set in "Susan" and Norma Shearer will take the leading role in "Pride and Prejudice"... Which picture will be production first is the problem confronting Metro officials... "The Guardsman," only picture in which Alfred Lunt and Lynn Fontaine appeared, will be remade at this studio as a musical. Grace Moore is mentioned for the role... Metro is the latest studio reported negotiating for the stage play "Philadelphia Story"... Kenneth McKenna is on route from New York to scan new plays and story material... Choice for the role in "A Lady Comes to Burbank" rests between Myrna Loy and Greer Garson. Clark Gable and Spencer Tracy have been set in the leading male roles...

MONOGRAM

"Westbound Stage" (Ritter is in production here... Encouraged by the press reaction and first-run play-dates on "Mutiny in the Big House", Monogram is boosting the negative cost on 11 top bracket features. This was decided at a meeting of the Monogram franchise holders held recently in Kansas City. "Rip Van Winkle," which will shortly go into production on a proposed budget of $550,000, is almost ready for the cameras. Jackie Cooper's current season Monogram picture has also been given a $100,000 boost in allocation. Other features for first run bookings are "His Father's Son" and "Son of the Navy," which will feature Monogram's young juvenile, Martin Spellman; "Under Northern Lights," an operetta suggested by the music of Charlie Wakefield Cadman; a musical picture of "Queen of the Yukon," from Jack London's famous novel, and "Freekles Comes Home", by Jeannette Stratton Porter.
however, been decided to do the production on the Coast with a cast to include Charles Winninger, Jean Parker and Richard Carlson. Edward Sutherland directs. David Butler will make two more pictures for RKO next year as the result of a contract recently concluded with the director. His next may be a Kay Kyser opus, if the bandleader will agree to a deal... Richard Dix, whose career has had such impetus since “Man Of Conquest” is working out a contract with the studio which would permit him to direct, write and act. Dix has submitted an original story to the studio as a possible vehicle for himself.


DIRECTOR ASSIGNMENTS: Les Goodman in “Glamour Boy No. 2”... George Stevens in “A Far-Flung Cotillion.”

20TH CENTURY

Only one new starter at 20th Century: “Charlie Chan in Panama.” Other features at work include “The Bluebird” (Temple); “Daytime Wife” (Power-Darnell), “Grapes of Wrath” (Fonda-Darwell), “He Married His Wife” (McCrea-Kelly) and “Little Old New York” (Paye-Greene) “Earthbound”, “Young as You Feel”, “Hong Kong Women No. 2”, “Shooting High” and “Johnny Apollo” are on tap for November starts... Revival of the Mack Sennett and Keystone Cops type of comedies was definitely set this week when 20th Century signed Mack Sennett to collaborate with Joe Brown as an associate producer. The comedy feature temporarily titled “Left at the Alter” or “Love in a Pullman Car”... Another result of the success of “Hollywood Cavalcade’s” redeeming features—the silent sequences—is a decision by Zanuck to make a cavalcade of silent pictures titled “End of the Trail.” The film will utilize the talents of such silent favorites as Tom Mix, William S. Hart, Hoot Gibson and others... In the next issue of FILM BULLETIN there will appear a very unfavorable review of the latest Jones Family picture. It prompts a few pertinent remarks... In 20th Century’s premiere killing of the week, the studio lost sight of the original reason for the Jones’ popularity? If we recall those earlier pictures accurately, they were warm stories of human appeal for both adult and juvenile audiences. They were humorous, delightfully so, but always in a plausible, human way. They recorded situations and difficulties confronted every day of the week by the average American family. Audiences saw themselves mirrored on the screen and enjoyed the spectacle tremendously, thus building the Jones series to the position it occupies today. Lately, however, the plots have become increasingly implausible and even far-fetched, the Jones Family fronts... In contrast, the proceedings have consisted almost completely of slapstick comedy. Joan Davis, Eddie Collins, Louise Fazenda are but a few of the low comedians brought in this series in the past year. These people are clever and their antics are amusing to many. But do they entertain the Jones Family fans—the middle class American audiences who are now seeing themselves caricatured instead of characterized on the screen?


UNITED ARTISTS

“House Across the Bay” (Joan Bennett-Raft) and an entitled Laurel and Hardy four reelers have been sent into production at United Artists during the past two weeks. Next UA feature to start is Haji Roheit’s “1,000,000 B.C.”, to be produced by D. W. Gri th. Preliminary work has been under way for some weeks now... WB and Sam Goldwyn, who have been most chummy about trading stars during recent months, have hit a snag where Zorina has lately been a Warmer lot which just starred her in “On Your Toes” was anxious to retain the dancer for a second feature. Goldwyn has turned down this proposal as well as Zorina’s own request that she be released from her contract with the producer... Although David Niven’s decision for a future in the English film industry has been followed with all the fanfare of a declaration of war, Sam Goldwyn is said to be preparing a “Raffles” sequel to start work shortly, which may indicate that Niven’s jaunt to England will not be permanent... Frank Craven, Sol Lesser and Thornton Wilder have been hard at work on the shooting script for “Our Town”. John Cromwell, Sam Wood and William Wyler are being considered for the directorial job in those who have wondered how the Wilder scenewright stage play will be transplanted to the screen may be interested in learning that scenario, of course, will be used in the film. Frank Craven, however, will act as narrator in the same fashion as the play. The cemetery scene will be played by having pictures of the deceased people come to life and speak to the hero. She will not die in the screen version. Lesser is considering the idea of employing the stage device of having questions asked by planted members in the audience to be answered on the screen by Craven—but this is a rather remote possibility outside the first run houses, if at all... Walter Wanger has set the following three features to follow “House Across the Bay”, “Personal History”, “Dynasty of Death” and “So Gallantly Given”. Sam Goldwyn is considering a feature based on the Louisiana Purchase.

CASTINGS: Leo G. Carroll, Forrester Harvey in “Rebeccas” (Selznick)... Carole Landis, Victor Mature, John Huddard in “1,000,000 B.C.” (Roach)... Lloyd Nolan, June Knight in “House Across the Raip” (Wanger)... Joan Jordan in “Vinylgarron” (Goldwyn)... DIRECTOR ASSIGNMENTS: Robert S. Fiske in “Cradical” (Selznick).

UNIVERSAL

Four pictures are underway; “Framed” (Robert Armstrong-Constance Moore), “The Big Guy” (McLaglen-J. Cooper), “Destry Rides Again” (Stevenson-Dicks) and “The Invisible Man Returns” (C. Hardwicke-V. Price). Important features set to go in the near future are “Charlie McCarthy—Detective” (Edgar Bergen) and the untitled Mae West-W.C.Fields starring vehicle... Harry Edington, having completed “Green Hell”, is making preparations to launch his second U release... Universal, home of horror pictures, is preparing two additional chill features—“Friday the Thirteenth”, to star Bela Lugosi and Boris Karloff, and “The Electric Chair”... Joanna Durbin’s next musical will be “It’s A Date”. It will follow “Destry Rides Again” on producer Pasternak’s calendar... John M. Stahl, after being with Universal for almost three years, has left the lot. The producer-director is reported planning the formation of an independent organization. Universal will probably endeavor to secure the releasing deal for this company has had great success with “Ball of Fire” and “By the Horns” on which Stahl had been working will be turned over to another producer.


WARNERS

Six films are in production at WB: “Fugitive From Justice” (Morgan Conway-Roger Pryor), “King of the Lumberjacks” (John Payne-Gloria Dickson), “The Life of Dr. Ehrlich” (Edward G. Robinson), “Virginia City” (Fynn-Hopkins), “Brother Rat and the Baby” (Wayne Morris-P.Lane) and “The Fighting 69th” (Cagney O’Brien). Merle Oberon’s WB debut will be in the feminine lead of “They Shall Meet Again”, new title for the “One Way Passage” remake... Jean Arthur is reported huddling with WB on a commitment she owes this plant. The studio is obviously out for feminine names in which it has been somewhat deficient the past few years... Believing himself unfavorably depicted in the WB picture “I Am Not Afraid”, Frank L. Shaw ex-mayor of Los Angeles is suing the company for $1,000,000 damages... B unit writers have been transferred to short subjects due to the closing down of the unit. Watt had been the first to move to a job

CASTINGS: Merle Oberon, Pat O’Brien, George Brent in “We Shall Meet Again”... Greta Garbo in “MONTAUGE LOVE, Harry Poveyport, Big Rumour, John Liolet, Greta Melo in “Taking a Chance on Matt Hassenbrock and Sheerland in “Intrigued”... Anne Sherwood, John Garfield in “And All Came True”... Miriam Hopkins, Laurence Turkin, Merce O’Briel in “The Dark Edge”... Kay Player in “Thousands upon Thousands” in “Virginia City”... DIRECTOR ASSIGNMENTS: Edward Dumont to “We Shall Meet Again”... Nell O’Day to... CONTRATS: Mac Robson opted... Nell O’Day to deal...

West Coast Editor: David A. Hanna, 1949 North Taft Avenue, Hollywood, California. Phone: Granita 891.

Address all communications concerning news or advertising to Mr. Hanna, above address.
In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "R" is the release number. There may be variations in the Running Time in states where there is censorship. All new productions are on 1938-39 programs, unless otherwise noted.

COLUMBIA

1938-39 Features: 41 (Completed 34) In Production (0)

Westerns: 22 (Completed 12) In Production (0)

Serials: 10 (Completed 1) In Production (0)

1939-40 Features: 40 (Completed 11) In Production (3)

Westerns: 16 (Completed 1) In Production (0)

Serials: 4 (Completed 1) In Production (0)

Cop From Hell's Kitchen

Drama—Shooting started: October 1


Chief of Police—Chief of Police, a young policeman, is on his way to the city when his taxi crashes with one bearing Rita Hayworth to a sleazy dock. The two are involved in each other's lives and hide the body as a result. Hayworth was on her way to marry a millionnaire. All ends happily when Tony becomes a success on the radio and is saved from deportation by Rita's jilted millionaire who befriends Tony when he discovers Rita is really in love with him.

To be released on 1939-40 program

MUSIC IN MY HEART

Musical comedy—Shooting started: October 19


Director—Joseph Santley

Story: A music producer, trying to be deported to Europe, is on his way to the ship when his taxi crashes with one bearing Rita Hayworth to a sleazy dock. The two are involved in each other's lives and hide the body as a result. Hayworth was on her way to marry a millionaire. All ends happily when Tony becomes a success on the radio and is saved from deportation by Rita's jilted millionaire who befriends Tony when he discovers Rita is really in love with him.

To be released on 1939-40 program

GRAND NATIONAL

1938-33 Features: 26 (Completed 9) In Production (0)

Westerns: 24 (Completed 7) In Production (0)

RELEASE CHART

1938-39 Title—Running Time

Cast: "Children of the Night" (58) 1-14-1939 Rita Hayworth, John Hodiak, Heart of Europe (59) 11-5-1938 J. Sirén, J. Marshall

Exile Express (58) 11-5-1938 J. C. Marshall

Panama Patrol (60) 11-5-1938 G. C. Wannamaker

Ride 'em Cowgirl (55) 11-9-1939 D. B. Sennett

Shadows in the Palace (52) 11-9-1939 W. A. Grace

Six Gun Rhythm (53) 11-14-1939 J. S. Barker

Trigger Pals (53) 11-14-1939 A. J. F. Powell

Western Rangers (54) 11-19-1939 A. J. F. Powell

Details under title: The Last Barrier

METRO-GOLDWYN-MAYER

1938-38 Features: 41 (Completed 41) In Production (0)

1939-40 Features: 39 (Completed 19) In Production (3)

RELEASE CHART

1938-39 Title—Running Time


"A Star Is Born" (69) 1-15-1939 Janet Gaynor, G. C. Wannamaker, Mary Astor, and others.

Earl of Thames (68) 1-15-1939 M. Montgomery, G. Arnold

NOT TOO NARROW, NOT TOO DEEP

Drama—Shooting started: October 17

Cast: CLARKE GABLE, JOAN CRAWFORD, MYLON DAVYSDottle, Peter Lorre, Albert Dekker, Betty Compson, Paul Lukas, Eduardu Cunelli, Frances McNally, Paul Fix.

Director—Frank Borzage

Producer—Joe Mankiewicz

Story: A detective of the group of convicts who escape from a penal camp and their adventures as they fight for freedom. Joe Crawford accompanies them on their escape. He is released on 1939-40 program

IN PRODUCTION

Broadway Melody of 1939 (69) 11-15-1939 B. Astaire, E. Powell Details: 9-73

Earl of Thames (68) 1-15-1939 M. Montgomery, G. Arnold Details: 10-71
SOUTH OF THE BORDER

Director—George Sherman
Producer—William Berke
Story—Boy Fall, with working title Mexico over all concessions.
To be released on 30-35 program.

FILM BULLETIN

SOUTH OF THE BORDER

Western—Shooting started: October 27
Cast: Gene Autry, Sally Ann Berne

Details under title: Strange Money

1938-39 Features (31) Completed (31) in Production (0)
Westerns (25) Completed (25) in Production (0)
Serials (4) Completed (4) in Production (0)

1939-40 Features (30) Completed (6) in Production (0)
Westerns (24) Completed (4) in Production (1)
Serials (4) Completed (1) in Production (0)

REPUBLIC

1938-39 Features (31) Completed (31) in Production (0)
Westerns (25) Completed (25) in Production (0)
Serials (4) Completed (4) in Production (0)

1939-40 Features (30) Completed (6) in Production (0)
Westerns (24) Completed (4) in Production (1)
Serials (4) Completed (1) in Production (0)

DISTANT FIELDS

Drums—Shooting started: October 17
Cast: John Marshall, Barbara Read, Helen Vinson, Patric Knowles,
Hatty Noel

Director—John Farrow
Producer—Robert Sisk
Story—With Barbara Read's endeavor to retain the affections of her husband, Alan Marshall, when his old flame, Helen Vinson, returns to tell the tale of the new successful union sugar planter.
To be released on 30-35 program.

IN PRODUCTION

Silesia Family Robinson—T. Mitchell-E. Best
Details 10-7
They're Yours—W. A. Hackett-E. Best
Details 11-2
Vigil in the Night—J. Sommert-A. Horn
Details 9-23

RKO RADIO

1938-39 Features (54) Completed (38) in Production (6)
Westerns (6) Completed (6) in Production (0)
1939-40 Features (43) Completed (15) in Production (15)
Westerns (6) Completed (1) in Production (6)

20TH CENTURY-Fox

1938-39 Features (44) Completed (55) in Production (9)
1939-40 Features (52) Completed (24) in Production (6)
Story: Takes place in Virginia City, Nevada, during the last days of the Civil War when certain Southern sympathizers in the North attempted to smuggle armaments for the South. Great Fyran, a Union army officer, is delegated to investigate this. Romantic conflict enters between him and Miriam Hopkins, who, although playing as a dummy flower seller, is actually the daughter of a proud Southern family.

To be released on 39-40 program

IN PRODUCTION

1939-40

Brother Rat and the Baby (—) W. Morris-P. Lane

Details (—) 10-21

Fighting 80th, The (—) J. L. Carr-P. F. Breen

Details (—) 10-7

RELEASE CHART

1939-40


Details under title: Fabricant

Blackwell's Island (71) — J. Garfield-R. Lane — 7-16-28 F525

Details under title: Blackwell's Island

Code of the Secret Service (—) R. Reagan-W. Lane — 11-7-27 F274

Details under title: Riding the Money Ring

Confessions of a Nazi Spy (301) — J. Roosevelt-F. Lederer 5-11-28 F523

Cowboy Brotherhood, The (—) B. Wheeler-M. Wilcox 8-7-29 F766

Dark Victory (101) — B. Davis—J. Brett 10-6-28 F524

Dillinger—Convicted (100) — J. Garfield-P. Lane 5-23-27 F260

Details under title: Family Reunion

Dirt Chit (108 A) — P. Fitzgerald—P. Halladay 11-10-28 F394

Details under title: Each Day

Indiana Jones and the Treasure of the Temple (—) —— 11-10-28 F391

Juno (117) — P. Muni—B. Davis 11-10-28 F301

Koan, J. B. — J. Bromley—O. H. Meek 12-7-27 F523

Details under title: Broadway Cattlemen

Lone Dared, The (—) J. Garfield—J. Bryan 11-4-28 F325

Details under title: I Am Not Afraid

Nancy Drew—Reporter (80) —— 6-22-28 F212

Details under title: Nancy Drew

Peyton Place (341) — L. O. Neill—J. Champion 1-22-28 F216

District of Columbia (—) P. Powell—B. A. D. 11-5-28 F311

Details under title: The District of Columbia

Oklahoma Kid (80) — J. Garfield—B. Davis 11-10-28 F308

Details under title: The Oklahoma Kid

Trailer (106) — J. Garfield—T. Wellington Jr. — 10-22-28 F308

Details under title: The Oklahoma Kid

Virgin Women (The) (90) —— 8-30-28 F216

Details under title: The Virgin Women

Waterfront (39) — D. Morgan—G. Jackson 2-23-28 F255

Details under title: The Waterfront

Woman (80) —— 7-7-28 F216

Details under title: The Woman

Women in the Wind (—) J. Francis—W. Garfield 9-24-28 F216

Details under title: The Wind

You Can't Get Away With Murder (80) —— 8-24-28 F204

Details under title: The Woman

British Intelligence (—) G. Keaton—M. D. 2-25-28 F304

Details under title: Enemy Agent

Philo Vance Comes Back (—) —— 6-20-28 F216

Details under title: Philo Vance Comes Back

Tin God (109) — J. Fitzgerald—J. Lyon 12-22-28 F216

Details under title: Give Me a Child

City of Lost Men (—) — J. Garfield—S. Sherman 7-15-28 F216

Details under title: Twenty Thousand Years in Sing Sing

Gentle Kids On Dress Parade (82) —— 5-23-28 F216

Details under title: Gentle Kids

Dust Be My Destiny (88) — J. Garfield—P. Lane 5-6-28 F216

Details under title: Within

Espionage Agent (88) — J. McCrea—B. Marshall 6-3-28 F216

Details under title: Career Man

Fury Lives (—) —— 7-28-28 F216

Details under title: The Fury Lives

Gambling in the High Seas (—) W. Morris—J. Wyman 9-9-28 F216

Details under title: Keep Your Gun—A Missionary

Invisible Stripes (—) —— 8-23-28 F216

Details under title: Invisible Stripes

Pride of the Blue Grass (—) E. Flynn—M. Tolchin 2-22-28 F216

Details under title: Gritty Great

Private Lives of Eliza and Essie (—) —— 6-22-28 F216

Details under title: Eliza and Essie

Return of Dr. X (31) — W. Morris—J. Lyons 6-3-28 F216

Details under title: Dr. X

Smashing the Money Ring (—) R. Reagan—J. St. Clair 6-25-28 F216

Details under title: The Money Ring

Steel Coffin (—) D. Morgan—G. Jackson 10-26-28 F216

Details under title: The Steel Coffin

We Are Not Alone (—) — J. Muni—J. Bryan 9-9-28 F216

Details under title: The Women

FUGITIVE FROM JUSTICE

Drama—Shooting started: October 15


Director—Terry Morse

Producer—Bryan Foy

Story: Deals with an underworld chiefman, Morian Conway, who, when he is about to be released on a court order, turns to a Broadway colleague, Roscoe Arbuckle.

To be released on 39-40 program

KING OF THE LUMBERJACKS

Details issue—October 2 under title: Timber

Story: John Payne, after serving a prison sentence goes to the country where he hopes for a fresh start. He falls in love with Gloria Dickson, a homely but unassuming. Difficulties come when out of gratitude to Sturly Fields who has furthered her career, she takes up with Payne to marry the older man. Another complication is the disclosure of Payne's past.

LIFE OF DR. EFRICH, THE

Biographical drama—Shooting started: October 23

Cast: EDWARD G. ROBINSON, Ruth Gordon, Otto Kruger, Maria Ouspenskaya, Donald Crisp, Donald Meek, Hardie Albright, Montague Love, John Miljan, Charles Halton, Sig Ruman

Director—William Keighley

Wagner Brothers

Wagner Brothers

1938-39 Features (32) Completed (22) In Production (0)

1939-40 Features (48) Completed (23) In Production (0)

VIRGINIA CITY

Outdoor Drama—Shooting started: October 25

Cast: ERIK FLYNN, Miriam Hopkins, Randolph Scott, Alan Hale.

Director—Michael Curtiz

Producer—Bob Fowles
NEW YORK TIP-OFF

"Mr. Smith Goes to Washington" at the Radio City Music Hall and "Babes in Arms" at the Capitol, after leading the first-run field here for a week, received strong competition from the Paramount when Dick Powell moved in with a stage show in conjunction with "Disputed Passage" on the screen. That there was business enough for all three was proven when both "Mr. Smith" and "Babes" went into a third stanza and the Powell-"Passage" combination started a second week. The Music Hall grosses last week were $200,000. For these first two weeks while the slightly smaller Capitol reported a lower take but approximately 200,000 customers for the same period. Another consistent money-getter is "Jamaica Inn" now in its fourth week at the Rivoli.

Neither "Hollywood Cavalcade" at the Roxy nor "On Your Toes" at the Strand lived up to advance expectation as regards business and both houses were forced to switch screen attractions while retaining their stage shows. Two fair weeks for "Cavalcade" were followed by "20,000 Men a Year" as a one-week filler but "On Your Toes" was second only after "The Dead End Kids on Dress Parade." The latter had a big opening day and is proving a good draw despite unfavorable reviews. The Rialto, with "The Witness Vanishes" and then "Legion of Lost Flyers", and the Globe, with "Billy", were about average as was the Criterion where "Calling All Marines" followed "Those High Grey Walls." Phil Launer, of the Criterion, deserves a hand for his attention-compelling display on the Columbia film which featured enlarged cut-out heads of prisoners behind bars along the lobby walls. "Goodbye, Mr. Chips," which paces the six month mark at the Astor next week, has been using a clever ad inviting the public to the 25th (week) anniversary of Mr. Chips and his bride at the Astor.


Charlie Einfeld, national head of Warners ad and publicity department, has been taken in the first nights with Mrs. E. now that Jack Warner has returned to the West Coast. Carl Leserman, assistant to Grad Sears, Warner sales head, arrives here this week from a trip to San Francisco. Lou Pollock, Universal's Eastern director of advertising and publicity, is on a two-week vacation in Miami and plans to visit East coast exchanges on his way back. George W. Weeks, Monogram sales head, is back from a tour of exchanges. Grand National employees were laid off for two weeks awaiting the RFC loan which is expected to put the company on its feet again. Barrett McCormick, RKO ad and publicity head, is back at the home office from two weeks of studio conferences.

Alexander Korda has notified U.A. executives here that he is planning to be in America for the annual stockholders meeting to be held Nov. 14. Henderson Richey, RKO's director of exhibitor relations, has been in the Midwest checking up on his own exhibitor contact bureau early in November. Ken Aneser, of Warners ad and publicity department, is celebrating the birth of a daughter, Nancy Ann, who will be sister to John, now three years old. Perry Charles, formerly with Station WHN, is a new member of Howard Dietz's M-G-M ad and publicity staff. Joseph Aurrichio of the RKO still department, has announced his forthcoming marriage to Winifred Puglia to take place in December. Maurice Freedman, of the RKO home office art department, has an exhibit of 17 of his paintings on view at the Midtown Art Galleries.

FRANKLY SPEAKING

ByLEYENDECKER

"FLESH" COMES BACK!

Stage, screen and radio, the three leading entertainment mediums, are regarded in many quarters as competitive fields although all are working toward the same end—to provide some enjoyment for Mr. Average Man, his wife and his family. The advent of talking pictures dealt a well-nigh crushing blow to the theater but, aside from several depressingly bad seasons, the screen is now lending a helping hand to its proud, but impoverished, elder sister, the stage—to the benefit and profit of both.

The past few months have seen a great increase in combination stage-and-screen shows in leading first-run houses throughout the country. While a strong screen attraction is still the most powerful box office draw, a popular "name" band, or the personal appearance of a reigning screen favorite, can add to even a highly favorable gross as well as bolster the take for an average film attraction. Recent examples of stage helping screen in New York were shown at the Capitol, where the personal appearance of Mickey Rooney and Judy Garland, in conjunction with the first-run showing of "The Wizard of Oz", broke records. New Yorkers felt that a treat such as M-G-M's two junior stars in person with the first showing of a delightful film fantasy in Technicolor was a bargain they couldn't afford to pass up. And the current personal appearance of George Gershwin at the Philharmonic, where "Disputed Passage" is playing, and Ann Sheridan's stage chores during the run of "Dust Be My Destiny" at the Strand recently should undoubtedly receive the major credit for the highly successful grosses in the New York first-runs of two average films.

Concert or personal appearance tours for film 'names' are no longer uncommon and most major studios realize that giving the great American public an opportunity to see and hear their favorites "in the flesh" will usually increase the star's popularity on the screen. Jeannette MacDonald's concert tour early this year was a clean-up in every city where she sang and Nelson Eddy drew overflow crowds to each auditorium where he was booked this past Spring. M-G-M has permitted both to arrange new tours early in 1940. Occasional stage appearances, in addition to winning new fans for the star, permits the player to indulge in an inborn desire to act before an audience that will reward him or her with applause—sweet music to the ears of any true thespian.

Among the leading stars who returned to the Broadway stage in 1939 were Paul Muni, Fredric March, Franchot Tone, Sylvia Sidney, John Barrymore and Edward Everett Horton, to mention only a few. Horton's few summer stock engagements in "Springtime for Henry" proved such a success that a country-wide tour is now in progress for this film comedy. The same comedy, minus the drawing power of Horton's film-made fame, would die at most box offices. One-time screen favorites, no longer in demand at the studios, can usually secure a stage engagement on the strength of former film popularity. As an instance, the new Shubert musical play, tentatively titled "The Gibson Girls", will star the 1936-37 29th-Fox comet, Simone Simon, and Mary Brian and Mitzi Green, two girls who were marquee names in silent film days.

RADIO STILL A PROBLEM

The radio field, however, is still regarded as an enemy of the screen, with small town exhibitors particularly vehement in denouncing evening programs which use screen favorites. Air advertisers are willing to pay fabulous sums to first-ranking screen stars for a single air appearance, and it may be reasoned that some of the present-day film stars rode to popularity on the air waves. Among them we can name Bing Crosby, Bob Burns, Edgar Bergen and Charlie McCarthy, Gene Autry, Burns and Allen and Jack Benny all of whom became favorites through regular radio appearances. It is cutely unreasonable for any exhibitor to demand that Crosby or Benny quiet the air. The real protest should be directed against those screen-made stars who go on the air regularly—and usually are ill-equipped for the radio medium. They hurt themselves and theatre boxoffices.
$1,000 A TOUCHDOWN
(Paramount)
"... Efforts to be funny are smothered by a banal story and some equally banal gags..."
William Boehnel, N. Y. WORLD TELEGRAM

"...There are a lot of complications, but all of them should have been told in two reels..."
W. Ward Marsh, CLEVELAND PLAIN DEALER

"... Well supplied with laughs. Isn't a lot that is new in this football farce. Game is a wild affair, working its way by gags and guffaws to the inevitable last-minute touchdown..."
Rob Reel, CHICAGO HERALD-AMERICAN

PACK UP YOUR TROUBLES
(20th Century-Fox)
"...Slapstick, slapdash comedy... Ritz Bros. provide the film's chief pleasure..."
Robert W. Dana, N. Y. HERALD TRIBUNE

"Virtue of some funny gags, which brightens up matters from time to time..."
William Boehnel, N. Y. WORLD TELEGRAM

"Fair... Plenty of amiably plotted gags and some singing and stepping by the Ritz Brothers..."
Archer Winsten, NEW YORK POST

"Not only an entertaining comedy but an interesting one, as comedies go... Plenty funny without getting tiresome..."
Rob Reel, CHICAGO HERALD-AMERICAN

MR SMITH GOES TO WASHINGTON
(Columbia)
"Stirring and even inspiring testament to liberty and freedom, to simplicity and honesty and to the innate dignity of just the average man... Lightening flashes of humor... Capra has paced it beautifully and held it in perfect balance, weaving his romantic parts lightly through the political phases of his comedy... One of the best shows of the year. More fun, even, than the Senate itself..."
Frank S. Nugent, NEW YORK TIMES

"Moving and absorbing screen drama... Simple tale of brash courage and devotion is kept deliberately balanced... Magnificent screen achievement..."
Howard Barnes, N. Y. HERALD TRIBUNE

"Lively and stimulating entertainment... Mood that is a brilliant blend of levity and sentiment... Spontaneous, ingratiating, heart-warming..."
William Boehnel, N. Y. WORLD TELEGRAM

"Excellent... Brilliantly conceived and paced... Delightful entertainment... Most significant comedy of the year... A 'must' picture..."
Archer Winsten, NEW YORK POST

"Frank Capra, who knows how to do it, has turned out a show which is good, stiff entertainment opposition to his 'Lost Horizon' and 'You Can't Take It With You..."
F. B. G., WASHINGTON TIMES-HERALD

THOSE HIGH GREY WALLS
(Columbia)
"Warmth, simplicity and freshness... Charles Vidor, the director, has spun the story smoothly..."
Frank S. Nugent, NEW YORK TIMES

"Better than average example of hasty, tight-budget film assembling... Several novel situations..."
Howard Barnes, N. Y. HERALD TRIBUNE

"What the film lacks in melodramatic fireworks it more than makes up for in its human characterizations and situations..."
William Boehnel, N. Y. WORLD TELEGRAM

BABES IN ARMS
(M-G-M)
"Amiable, fresh and spirited exploitation of youth and song and dance, emerges as a cleverer, far more entertaining piece of entertainment on the screen... Mickey Rooney and Judy Garland are better than ever... Best musical film in years...
Robert W. Dana, N. Y. HERALD TRIBUNE

"...Great, big, dull extravaganza... Parts of it are good, others, like the finale, pretty awful..."
William Boehnel, N. Y. WORLD TELEGRAM

"Good plus... Moves fast, with guaranteed laughs and lots of sure-fire tunes..."
Irene Thirer, NEW YORK POST

"...Rip-roaring one-man show—that 'man' being Mickey Rooney. A big show... Breezy and entertaining... Smart dialogue..."
Elise Finn, PHILADELPHIA RECORD

"...Smart show filled with harmony, bubbling good humor... Rooney is almost the whole show. One of the lavish films of the day..."
W. Ward Marsh, CLEVELAND PLAIN DEALER

ON YOUR TOES
(Warners)
"Still is an ingratiating show and never more so than in the ballet sequences in which Zorina is lovely... Farce has been too broad for comfort...
Frank S. Nugent, NEW YORK TIMES

"...Zorina and some superior terpsichore are the sole virtues of a ragged and dull screen musical... Faltering script and direction in no way succeed in dimming Zorina's radiance..."
Howard Barnes, N. Y. HERALD TRIBUNE

"Reasonably good fun... Grand low comedy... Zorina handles the part of the ballerina with considerable charm and assurance..."
William Boehnel, N. Y. WORLD TELEGRAM

"Told with clever dialogue and smart gag effects..."
Ollie Wood, PHILADELPHIA EVENING LEDGER

RIO
(Universal)
"A character gallery of constant interest..."
Frank S. Nugent, NEW YORK TIMES

"...Overlapping and badly blurred impressions... Acting is not bad, but it doesn't stand a chance with a script of this kind..."
Howard Barnes, N. Y. HERALD TRIBUNE

"...Feeble and fumbling... Acting varies from bad to awful...
William Boehnel, N. Y. WORLD TELEGRAM

"...Fair... Without an ounce of subtlety or relieving humor... Isn't particularly impressive or convincing..."
Irene Thirer, NEW YORK POST

U-BOAT 29
(Columbia)
"Most exciting spy melodrama since the advent of the Second World War... Told with proper melodramatic suspense..."
Frank S. Nugent, NEW YORK TIMES

"...First-rate thriller, believably characterized, plotted and played... Even without the advantage of timely headlines it should be grand entertainment..."
William Boehnel, N. Y. WORLD TELEGRAM

"...Good plus... Exciting, suspenseful and tingling tale of espionage during the last war... Sound and stirring story... Cast is uniformly fine..."
Irene Thirrer, NEW YORK POST
PREVIEWS

THE CAT AND THE CANARY . . . From the stage play and silent film version of some fifteen years ago Paramount has extracted another screenplay about the eerie happenings in a house of terror. Our Hollywood reviewer informs us that this new version leans more heavily on comedy than did its predecessors. That is to be expected with Bob Hope in the leading role. Paulette Goddard is the lovely "canary" whose sanity will be her claim to a fortune—and which the deadly "cat" would destroy. Douglas Montgomery, Gale Sondergaard and John Beal are also involved in the proceedings.

BEWARE SPOOKS! . . . The press sheet on this Columbia comedy asks: "Is He Man or Mouth?" Well, Joe E. Brown is a lot of mouth and not so much man when he gets himself tangled up in a beach resort spook house while a rather dangerous and unfriendly criminal gives him the chase. Joe is a cop, suspended from the force for allowing the underworld king to escape. He takes his newlywed wife to the beach for a honeymoon, then traces the gangster into the spook house. From that point on, Joe is on his own. Mary Carlisle plays the wife.
LITTLE ACCIDENT
... It's “woo-woo” versus “goo-goo” when Hugh Herbert and Baby Sandy tangle in “Little Accident”. The mix-up involves Florence Rice, a model, and Richard Carlson, a socialite, who pose as the stranded baby’s parents. You might guess that they finally decide to make their “parentage” legal. It’s a Universal release.

OUR NEIGHBORS—THE CARTERS... This is the domestic tale of a family which was almost shattered by circumstances. Fay Bainter and Frank Craven are parents of five children. Business reverses place them in the position where they contemplate allowing one of the youngsters to be adopted. Ultimately they decide to struggle through with their family intact and life gives them a better break. It’s a Charles Rogers production for Paramount release. Edmund Lowe is in the cast.
'THE WITNESS VANISHES'  
FAIR THRILLER FOR MYSTERY FANS
Rates • • for duals

Universal
66 Minutes
Directed by Otis Garrett

Latest Crime Club thriller starts with a fascinating idea for a murder mystery and the eerie quality of the story has been maintained for the greater part of its 66 minute unrolling. A modestly-budgeted programmer, it will intrigue detective film addicts and make fair entertainment for dual bills.

Revenge is the underlying theme of the story which shows how a former newspaper publisher, who has been railroaded to an insane asylum by four plotters who gained control of his sheet, escapes with well-laid plans for murdering them. Although each victim is forewarned of his death when he sees his printed obituary, the method of his killing provides the suspense. Detectives are likewise baffled when the murders, which take place in the newspaper offices, are scooped by a rival sheet. The publisher's daughter, who is anxious to find the father she had been told was dead, is also involved in an inconsequential romance with a mild-mannered columnist on the paper.

With the exception of Edmund Lowe, who gives a smooth performance as the chief plotter, the cast is almost 100 percent British—a fact that gives authenticity to a story laid in London. Forrester Harvey adds a humorous touch with his quaint character portrayal of a meddling special investigator.

AD TIPS: Play up the Crime Club angle, film being adapted from the novel "They Can't Hang Me."  
LEYENDECKER

'PRIDE OF THE BLUE GRASS'  
GOOD HORSE RACE YARN
Rates • • for naborhoods and rural duals

Warner Bros.
63 Minutes
Edith Fellows, Jimmy McCallion, Granville Bates, Sam McDaniels, Gantry the Great.
Directed by William McGann

This is an entertaining and fast moving horse flesh yarn, with Edith Fellows and Jimmy McCallion aiding it greatly by their stellar performances. Supervisor Mark Hel-linger and director William McGann appear equally are familiar with the subject matter, for they captured the race track atmosphere perfectly and handled the story with genuine sympathy. While not strong enough to stand on its own, "Pride of the Blue Grass" is a very good dualler for neighborhoods and small towns. It will be enjoyed.

McCallion is left only the new born colt, Gantry the Great, when his father, a banned Jockey, dies. He gives the horse to Edith Fellows, whose father, Granville Bates, tries to train the animal for racing. McCallion later returns and takes the horse in hand. It wins many races, but loses the coveted Kentucky Derby when it is stricken blind.

McCallion converts Gantry into a jumper, with the aid of Sam McDaniels, Negro trainer, and the horse wins great success in that field.

Fine support is provided by Bates and Mc-Daniels. McCallion is a promising newcomer.  
PIX

'LITTLE ACCIDENT'  
WEAK SANDY COMEDY
Rates • • • as dualler for nabe small towns

Universal
65 Minutes
Directed by Charles Lamont

Baby Sandy's million dollar smile and appealing antics fail to offset the bad story material in "Little Accident". A competent cast of oldtimers is wasted because of the hammy, gagless script. Production values appear cheap. There is every evidence that this was a hurry-up job to cash in on the youngsters's popularity. Exhibitors may expect mild response in family houses, but it is weak for elsewhere.

The story casts Hugh Herbert as the baby editor of a newspaper. Sandy is left in his office by Ernest Truex, who, believing Herbert a woman, thinks the child will receive better care in the editor's hands. Complications begin when the managing editor presumes Sandy is Herbert's grandchild. This places Florence Rice, Herbert's daughter, in the embarrassing position of being an unmarried mother. These situations are solved eventually.

The cast struggles valiantly with the material but makes little headway.

Charles Lamont has done so many fine things, it is unfortunate his name has been affixed to this as producer-director. The screenplay's shortcomings are such that no director could have hoped to overcome them.

AD TIPS: Sell Sandy and Herbert.  
CRANE (Hollywood)

'THE ARIZONA KID'  
WILL DISAPPOINT ROGERS' FANS
Rates • • • in western spots only

Republic
61 Minutes
Roy Rogers, Sally March, George 'Gabby' Hayes, Stuart Hamblen, Dorothy Schoestian, David Kerwin, Earl Dwire, Peter Fargo, Fred Burns.
Directed by Joseph Kane

Roy Rogers' steady advance toward popularity as a cowboy star receives a set-back in 'The Arizona Kid', a poorly-directed western which is only intermittently entertaining. The crooning star, who is equally adept at riding or using his fists, has first rate aid from George 'Gabby' Hayes, in the comedy department, but the balance of the supporting cast is distinctly below par. The film will pass muster with youngsters or rabid western fans, but will gain no new admirers for Rogers.

The story is laid in Missouri at the outbreak of the Civil War. The state is divided in its allegiance and guerrilla bands, disguised as Confederate soldiers, are running rampant in the smaller towns. Rogers, who has joined the Confederate army, is assigned to capture his life-long pal, a member of a notorious guerrilla mob. Although he permits him to escape, Rogers does kill the leader of the band in a gun duel. Rogers' musical interludes are, as always, pleasing to the ear but they are introduced in such a manner as to slow the progress of the plot.

LEYENDECKER

BOXOFFICE RATING: • Means POOR; • • AVERAGE; • • • GOOD; • • • • EXCELLENT
Three hundred persons put on their best bob and tucker to watch the installation and dinner of the Ed. Vernon A. Mason Post. The shindig took place at the Copley Plaza... Marty Sheridan, Boston publicity writer for Monogram, gave a talk at the Vesper-George School of Art. Jane Withers did the town with her mother and Siggie Horowitz, local 20th Century-Fox booker... Local newspaper executives who attended premier of "Mr. Smith Goes To Washington" are pretty angry about Hollywood's portrayal of newspapermen as rummy and low-down scoundrels... Roy E. Hefner, Bank Night copyright owner, returned from a week's hunting trip to Maine with plenty of game, including one deer. Boreth Rev. Michael. 606... Local Business in outlying areas is reported way up since September and the war... Columbia Club, composed of the exchange employees, celebrated Hallow-een with a screening, followed by dinner at the Brown Derby... George S. Ryan, attorney for Morse & Rothenberg circuit, is readying his affairs for continuation of the anti-trust suit in federal court on Nov. 6... It is reported that E. M. Loew, theatre circuit operator, is readying plans for a night club on Broadway, near the Mayfair and Coconut Grove, two other hotspots... Charlie Williams, veteran theatreman, died... John Cline, English producer of "Mill of the Floss," arrived here for a press conference in connection with opening of the picture at the Fine Arts... A sure sign of increased box office receipts is the flood of new equipment being installed in New England theatres... Steve Broidy, Monogram exchange manager, flew to Kansas City to attend meeting of franchise holders. His brother, Billy, is laid up in the hospital... Michael Whalen and Helen Twelvetrees have been playing the Winter Stock Theatre at Salem... Several New York State theatremen will attend the Allied regional meeting at Philby on Nov. 12, according to Frank Lydon... Jack Goodwin, manager of the Met, has received threatening letters from a crank looking for $2,500... Unknown persons bombed the Paradise Theatre in Millbury, owned by Barney Feldman. Considerable damage was done to interior, projection room and fixtures... Princeton, Maine Opera House now operated by C. F. Moody... Monogram's salesman in the Pine Tree State, Jerry Callahan, wrecked his car while trying to avoid hitting a driver who liked the wrong side of the road. Jerry was X-rayed in a Vermont hospital, but the worst of his injuries were bruises... Rev. Michael J. Ahern, S. J., rushed around the district to attend two screenings. He praised Charles Bickford's performance as a chaplain in Monogram's "MUTINY IN THE HIG HOUSE"... Gene Gross is taking things easy these days. Doe Briton travels more than 600 miles each week between Boston and Western Massachusetts... Jim Warner, manager of a Warner Brothers house in Newburyport, commutes about 80 miles a day between his home in Lynn and the theatre...
THE ROARING TWENTIES . . . That wild, incredible post-war era of the 1920's in these United States has been plumbed for this action-packed Warner Bros. film. Mark Hellinger, who knows as much as anyone about the people who conducted and the things that happened in that crime-laden decade, penned the original story—and the critics tell us he did so with a knowing hand. The yarn traces the careers of three war buddies, two taking the path to the underworld, the third, to the law. The principals are James Cagney, Priscilla Lane, Humphrey Bogart, Gladys George, Jeffrey Lynn, Frank McHugh, Paul Kel-

ETERNALLY YOURS . . . This is a novel variation of the boy meets girl—loses girl—rewins girl theme. David Niven is a magician. Loretta Young, a bishop's granddaughter. They meet and wed hastily. They travel the world together, he doing his act. When he decides to go in for being tossed out of an airplane with handcuffs on his wrists, she decides she had better find a quieter life and leaves him. He trails her and eventually takes her away from the other dud she had married. It's a Walter Wanger picture for United Artists release. Hugh Herbert, Billie Burke and C. Aubrey Smith do their bits.
309 NEW SUBSCRIBERS DURING THE MONTH OF OCTOBER!

That's what FILM BULLETIN can show can any other FILM PAPER SHOW THAT RATE OF GROWTH?
CORRESPONDENCE WITH MR. SEARS

My Dear Mr. Wax:

November 8, 1939

I have received your letter of October 26th relating to the policy of my company with respect to preferred playing time and its relation to our merchandising policy for the 1939-40 season. Since then you made your letter to me the subject of the front-page editorial in the November 4th issue of your Film Bulletin.

Article "IV" of our merchandising policy reads as follows — "We expect all top bracket pictures to be played on preferred playing time."

When we issued our merchandising policy (which incidentally is erroneously referred to by you as a "code") we deliberately included this provision because we knew we were embarking on a most ambitious program to produce, high-quality pictures at a substantial budget. The chief inducement from exhibitors to us to embark upon such a program is their agreement to play this high-quality product upon preferred playing time. Without such inducement we would not be justified in expending millions of dollars in the production of super entertainment. It is obvious that the playing of our high-class product upon preferred playing time works to the mutual benefit of ourselves and our exhibitor customers.

No fair-minded exhibitor has ever disagreed with this fundamental proposition or refused to cooperate with us in this respect.

When I first received your letter I really believed it was intended as a friendly gesture, but to be truthful, I must say that when you made that letter the subject of that type of editorial, I was very much shaken in my belief. I could not convince myself that it was just accidental that you singled out for attack, at this late date, the only provision which was not a concession on the part of our company to the exhibitors. Frankly, I believe you were really talking to the gallery of potential subscribers at my expense.

We could very easily have followed the line of least resistance and limited our merchandising policy only to the eleven items which constituted concessions to the exhibitors, and later surprised our customers by making the same request for preferred playing time on our top bracket pictures we are now making. I do not do business this way. I elected to act openly and above-board and to make my company's policy with respect to preferred playing time known to all of our customers in advance of our negotiations with them. I believed forthrightness of dealing to be essential at a time when there was great confusion with respect to the manner in which pictures would be licensed for the 1939-40 season.

Our declared policy is to request preferred playing time on our top bracket pictures, and we expect to adhere to such policy.

You are perfectly welcome to publish this letter as my answer to yours.

Very truly yours,
(Signed) G. L. SEARS
General Sales Manager

Dear Mr. Sears:

November 9, 1939

Thank you very much for your kind reply to our letter of October 26. We do intend to publish your letter, giving it the same prominence accorded our communication to you, and we shall even include the paragraph which might be summed up as a very adroit advertising blurb for the Warner product.

But, seriously, we agree that it was quite frank of you to include in your announced Merchandising Policy the point-blank statement concerning preferred playing time. Knowing something of your personal qualities, we know that forthrightness is the Grad Sears manner. You are admired for it. You will grant, however, that the mere announcement by your company of a fixed policy makes it neither right nor just. The point we made in our letter and elaborated in our editorial of last issue was that exhibitors object to preferred playing time for very definite and sound reasons. It was to these objections that we hoped, and still hope, you would offer some reasonable answer.

Your company, among others, this season has based its outright rentals on the earnings of last year's percentage pictures. As we remarked in our editorial: "It should be obvious that the outright rental programmers thus become endowed with a distorted value."

It is for that reason chiefly, Mr. Sears, that many fair-minded exhibitors do disagree with what you call a "fundamental proposition."

You may accept our word that our prior letter was intended as a friendly gesture, that it was made the subject of an editorial because we knew a great many exhibitors were eager to have your reply. Was it not natural "at this late date" that exhibitors should protest the preferred playing time provision, inasmuch as they had recently been learning from your salesmen how the returns from last season's percentage pictures were affecting this season's outright rentals?

Yes, frankly, we were "talking to the gallery of potential subscribers". Our subscribers and potential subscribers are the independent exhibitors of this country and we have always, deliberately and sincerely, endeavored to make FILM BULLETIN a medium for the expression of their problems and views. Being the broadminded, intelligent industry leader we and others know you to be, you will hardly condemn us for that policy.

With kindest personal regards,

Most sincerely,
(Signed) MO WAX
Final Installment of
A CHAPTER FROM
THE PRESSURE BOYS
THE SENSATIONAL EXPOSE OF LOBBYING IN AMERICA
By KENNETH G. CRAWFORD

(Continued from Last Issue)

FAT SALARIES

Some of the highly paid movie crowd have shown a willingness to part with their money in order to build up reputations for political potency.

Louis B. Mayer, for example, was well known as an angel of the Hoover faction of the Republican party in California. He played a prominent part in the campaign that eliminated Upton Sinclair and Epic from the national scene in 1938. Anyone with Mayer's income and his power over others with comparable incomes is peculiarly a political power at campaign time if he is willing to share his wealth with the candidates of his choice. At the time in 1938 when Hollywood studios were preparing to cut their $80,000,000 annual payroll by one third—taking it mostly out of extras and minor players—Variety reported that Loew's, Inc., was making executive contracts providing for payment of $7,173,400 a year in salaries and bonuses to its 14 top executives. Yet 23,000 extras worked a full year in Hollywood and get for their efforts a total of $2,249,000, according to the Central Casting Office.

Although the big advertising campaign on which the movies spent so much—the movies-are-your-best-entertainment campaign—was a notable flop and profits fell off, there was no great reduction in executive salaries and emoluments. It is notorious that the top executives of the movies arrange to cut up big slices of the cake among themselves. Even their enormous salaries don't tell the whole story. But they tell enough when laid alongside those of the underpaid extras, studio workers and minor players. Some of the big money is plowed back into political influence.

While Kent was testifying before the Smith subcommittee in 1939, the Treasury made public the big corporate salary payments for 1937. This list showed that the movies paid forty of the sixty-three salaries of $200,000 a year or more. Mayer, as production director of Loew's, Inc., got the highest salary paid that year to anyone in the United States—$1,161,753. This was supplemented by a little matter of $134,750 paid to him as vice-president of Metro-Goldwyn-Mayer Corporation. Thus Mayer alone received more salary in 1937 than all members of the United States Senate combined. In addition to Mayer's salary, Loew's paid J. M. Rubin, a vice-president, $651,123 and Nicholas M. Schenck, president, $485,002.

Other movie salaries included: Greta Garbo (Loew's) $472,483; Marlene Dietrich (Para.) $570,000; A. M. Loew (Loew's) $356,074; Joan Crawford (Metro) $351,528; Fredric March, $324,687 from Selznick-International and $150,000 from Paramount; David Bernstein (Loew's) $230,416; Spyros Skouras (National Theatres, 20th Century affiliate) $220,004.

Clark Gable (Metro) $289,000; Fred Astaire (R-K-O) $217,111; Joe E. Brown (Loew's) $267,500; Hunt Stromberg (Metro) $365,500; Charles Boyer (Warner) $263,191; Darryl Zanuck (20th Century) $260,000; Ernst Lubitsch (Para) $260,833; Claudette Colbert (Para) $218,055; William Powell (Metro) $246,110; Bob Burns (Metro) $242,856; Gary Cooper (Para) $238,416; Jeanette MacDonald (Metro) $258,259.

Warner Baxter (20th Century) $225,916; George Raft (Para) $219,399; Sonja Henie (20th Century) $216,729; Adolph Zukor (Para) $210,729; Kay Francis (Warner) $209,100; Hal Wallis (Metro) $208,863; Wesley Ruggles (Para) $203,051; David O. Selznick (Selznick-International) $203,500; Katherine Hepburn (R-K-O) $203,751.

Herbert Marshall (R-K-O) $196,100; Samuel J. Briskin (R-K-O) $197,333; Wallace Beery (Metro) $196,000; Ginger Rogers (R-K-O) $187,776; William LeBaron (Para) $185,929; W. S. Van Dyke (Metro) $178,816; Dick Powell (Warner) $176,249; Robert Taylor—listed as Arlington Brown—(Metro) $173,363; Jack Conway (Metro) $166,621; Frank Lloyd (Para) $166,208; B. H. Hyman (Metro) $165,456; Jack Oakie (R-K-O) $164,416; Carole Lombard (Para) $164,000; also $150,000 from Selznick; Sam Goldwyn (S. G. Inc.) $163,000; also $26,000 as president of United Artists; Roy del Ruth (20th Century) $162,144; Victor Fleming (Metro, Metro $160,000; R. Z. Leonard (Metro) $160,000; Clarence Brown (Metro) $159,000.

E. J. Mannix (Metro) $157,500; Sam Katz (Metro) $156,000; Louis Ligon (Metro) $150,250; Henry King (20th Century) $157,444; S. Eekman, Jr. (London office of Loew's) $154,302; Mervyn Le Roy (Warner) $153,517; Myrna Loy (Metro) $152,583; Ronald Colman (Selznick) $150,000; Eddie Cantor (20th Century) $150,000; Walter Winkelman (20th Century) $150,000; Loretta Young (20th Century) $150,000. Among the Hollywood writers were Preston Sturges (Para) $134,250 and Joel McCrea (Goldwyn) $106,500.

BUY OFF ENEMIES

Now and then, despite all its skill and care, bits of revealing fact about the lobbying of the Hays organization have leaked out. The New York World in 1929 revealed that the movies made a practice of buying off reform organizations. This was done simply by hiring—Brookhart, on the floor of the Senate, called it bribing—leaders in those organizations. Later in 1931, when the Federal Council of Churches of Christ in America published a report on an investigation of the movies, it was forced to reveal that its own senior general secretary had been on their payroll. He had received $150 a month as a "consultant" on religious pictures. The Council of Churches found that fifty-one persons, regarded by the public as disinterested movie reformers, had received generous expense allowances from the Hays organization to reimburse them for attending meetings. In some cases fees also were paid to these reformers for making speeches.

Discussing these phenomena, the Council's report said: "Some very liberal payments of expense accounts have been made. In a few cases honoraria were paid for addresses given. In no such case except one...was the recipient in a position of responsibility in an organization co-operating with the industry or the Hays organization. Those receiving expenses for travel and entertainment, however, included influential persons connected with social and religious organizations. Some of them were co-operating actively with the Hays organization in winning support for its co-operation program and opposing censorship. What seems significant from
the point of view of public policy is the fact that the resources of the Hays organization have apparently always been available to insure the presence of individuals useful to its program at important meetings of their own organizations or gatherings where they could obtain a hearing. Important meetings have been ‘watched’ by trained eyes and the methods of skilled diplomacy have been used to promote the interests of the industry among the membership of great national organizations. Much of the time and strength of the Hays organization seems to have been given to cultivating persons of influence, gaining the favor of organizations and organization committees, and seeking to clear the road of legislative or other obstacles to its program.”

A Canadian government agency, reporting on an investigation of the Hays organization’s operations in the Dominion, commented on the fact that an agent of the movie trust was able to pose as a representative of the public in his dealings with women’s organizations. Mrs. Thomas G. Winter, once designated by the American Federation of Women’s Clubs as its connecting link with Hollywood, was exposed by Harrison’s Reports, a trade paper of the independents, as an employee of the Hays organization in 1930.

Nor has the system of buying up prominent churchmen been discontinued. Dr. Ervin E. Deer, former executive secretary of the Indianapolis Council of Churches, turned up in Washington while hearings were in progress on the block-booking bill in 1938. He conducted a series of meetings for church people at which he advised against supporting the legislation on the ground that it would pull down the quality of films. At the close of one meeting a young man asked, “Dr. Deer, who pays your salary for this work?” He replied, “The Motion Picture Producers and Distributors of America.”

In 1937 Mrs. William C. Brown, chairman of the Motion Pictures Committee of the General Federation of Women’s Clubs, warned in a letter to all affiliated local organizations against taking any stand on the Neely legislation. She wrote: “You have received during the past fortnight a copy of Governor Carl E. Milliken’s ‘Letter in response to a query’ which is the chairman’s answer to prayer for a calm, clear, complete and fair analysis of the perennial controversy—the widely misunderstood and misinterpreted trade practice of wholesaling in the industry—popularly known as ‘block booking.’ We are grateful to Governor Milliken for this simple and convincing statement of Facts.”

“We shall have to keep in mind, however, that the General Federation as an organization has never taken a stand on this controversial subject, and that individuals, clubs, city federations and state federations, in letters to Congressmen should not convey any impression other than that the writers are acting independently and not in behalf of the General Federation. It might be interesting for you to collect copies of all bills that have proposed film regulation (either Federal or state). About fourteen bills are pending in Congress (6 would banish ‘block booking’) and about 50 are marked up so far in state capitals.”

CONTROL M. P. T. O. A.

The Hays office also has been able to undermine the effectiveness of most of the organizations of independents created to oppose the trust. The Motion Picture Theatre Owners of America, for example, started as an independent, aggressive group but wound up under the thumb of Hays. The chains captured control of the organization at its convention in Toronto in 1928 and since then have controlled it. The big producers, holding as they do a power of life or death over the independents, have been able to frighten off or buy with factors enough to make most of their organization ineffectual.

In its relations with the executive branches of the government, Hays has been even more successful. Congress has been stalled in one way or another but the executive departments have been all but gagged. The Federal Trade Commission, and the Justice Department under several administrations, have been slow and ineffective in dealing with motion-picture cases. The commission started a sweeping action against the Famous-Players Lasky Corporation in 1921, charging a variety of monopolistic practices. But before the case came up for argument the Democrat appointment on the commission had been upset by new Republican appointments. Finally the case was narrowed down to one charge—block booking—and a cease and desist order was issued in 1927. The company resisted the order and the case was brought before the United States Court of Appeals in New York. There it rested, the commission explaining that it lacked the $25,000 necessary to print the court record. One of the then commissioners, William E. Humphrey, and the assistant general counsel in charge of the case, Martin A. Morrison, were, like Hays and his counsel and chief aide, C. C. Pettijohn, politicians from Indiana. That may or may not have had anything to do with the holding conduct of the case, but it is safe to say that Hays’ connections with the commissioners did his cause no harm. Cases instituted by the Justice Department, until Thurman Arnold took over the antitrust division, have been unexplainably slow also. At the moment the movies obviously are trying to stall until 1940, in the hope that a friendly Administration will be back in the saddle by that time and all will be well again.

In a recent Texas case, a Federal court ruled that the Interstate and Texas Consolidated Theatres, a chain affiliated with Paramount, was violating the antitrust laws by stipulating in its contracts that no second-run theatre should exhibit for an admission charge of less than twenty-five cents the same pictures the chain had shown, and that these pictures should not be used in double billings. The decision subsequently was sustained by the United States Supreme Court. It may prove to be an extremely important precedent for Arnold.

He was less fortunate, however, in an equally significant North Dakota case. In 1937, the North Dakota legislature passed a “divorce” bill forbidding producers and distributors to operate theatres in the state. The law was sustained by a District Court and came to the Supreme Court for review in 1939. While it was still pending there, the North Dakota legislature suddenly and mysteriously repealed the law, thus rendering the case before the Supreme Court. What had happened seemed plain to less than one member of the North Dakota legislature, who bitterly complained that the repealer was slipped through without his knowledge or that of many of his colleagues. He charged on the floor, moreover, that the movie lobbies deposited $25,000 of “pay-off money” in a Fargo bank shortly before the action was taken.

Governor John Moses was urged to veto the bill in order to give the legislature a chance to vote with its eyes open. Attorney General Frank Murphy pleaded with him to consider the effect of repeal on the government’s pending antitrust suit against the Big Eight. But Moses signed. It may or may not be significant that the Governor is associated with the same law firm as the Democratic State chairman and that this firm represented the movies in arguments before the District Court on the constitutionality of the divorce law.

It is safe to predict that the movies will not sit idly by in the 1940 campaign. As an important medium of expression and thought, they can help their candidate along by slanting newsreels and even fiction films. The Hays office professes to be nonpartisan, but newsreels have often played favorites in recent campaigns.

Whatever else it does, the Hays office will talk a lot about cleaning up the movies. But those of us who like our movies can not need worry. There won’t be any more censorship than is necessary to keep state boards and the reform groups quiet.
'DRUMS ALONG THE MOHAWK' STIRRING AND COLORFUL DRAMA
Rates • • • generally

20th Century-Fox
103 Minutes
Claudette Colbert, Henry Fonda, Edna May Oliver, John Carradine, Arthur Shields, Eddie Collins, Doris Bowden, Ward Bond, Spencer Charters, Jessee Ralph, Robert Lowery, Roger Imhof, Chief Big Tree, Francis Ford, St. Jennis, Kay Linaker, Russell Simpson, Edwin Maxwell, Clara Blaundick, Robert Greig
Directed by John Ford

A rousing historical film on a colorful canvas, "Drums Along The Mohawk" retains the full sweep of the novel from which it was adapted and scores another box office hit for Darryl F. Zanuck. Superbly directed by John Ford, the story highlights the hardships and adventures endured by a group of American pioneers without losing sight of the human interest in the great trials and small joys of a young married couple who start a new life in the Mohawk Valley. The gorgeous Technicolor photography lends grandeur to the outdoor backgrounds and enhances the loveliness of Claudette Colbert. There's action and suspense aplenty, too. The fine cast and fame of the novel should assure good business generally.

Henry Fonda portrays the brave young settler who takes his bride to a honeymoon cottage in the Mohawk wilderness. The girl soon shows her stamina by taking hold and aiding in the development of a small community built around a log fort. Hostile Indians, spurred on by the British, cause the first tragedy and the couple lose their unborn child and see their home go up in flames. They courageously go to work for a star-spangled widow (Edna May Oliver) from his teacher. When Tamiroff breaks up his contemplated marriage with Dorothy Lamour, Howard follows her to China. He is injured in an air raid. Tamiroff rushes to him and performs an operation. It is then that he learns that medical surgery is not enough. Only after Lamour arrives at his bedside does Howard begin his fight for life.

As the sneering atheist scientist, Tamiroff is fascinating. His characterization dominates the story. John Howard is outstanding as the aspirant to scientific fame. This is his first break—one that should be the forerunner of a highly successful career. Dorothy Lamour handles the chief feminine role competently enough. Victor Varconi's scenes as a French doctor are well handled.

Frank Borzage is a past master at this sort of personal conflict drama. Every development of the story is handled with dignity, honesty and intelligence.


HANNA (Hollywood)

'DISPUTED PASSAGE' COMPPELLING DRAMA
Rates • • • — generally, if sold

Paramount
87 Minutes
Directed by Frank Borzage

Lloyd C. Douglas' moving spiritual philosophy again has been translated into beautiful screen terms in Paramount's version of his novel, "Disputed Passage." Frank Borzage's warm direction and very good performances by Akim Tamiroff and John Howard lend dignity and honesty to the film. They keep it interesting and heart warming. Exploitation, however, will be necessary to put this in the money brackets. Word-of-mouth reaction will be helpful. Class houses will get best results; action spots the poorest.

Akim Tamiroff is the ruthless, but brilliant, medical scientist who teaches at a school attended by John Howard. Under his direction Howard becomes an outstanding student and, after his graduation, he is appointed by Tamiroff to work with him in his laboratory. Howard and Tamiroff oppose each other, but the young man remains because there is still much to learn.

This is Virginia Weidler's first lead. So much more talented than most child players, this exacting role is taken easily in hand and played beautifully and sympathetically. Gene Reynolds is opposite her. Guy Kibbee, Ian Hunter, Elizabeth Patterson and Henry Hull stand out among the adult players.

William Thiéle's direction is good.

AD TIPS: Sell the human qualities of the story.

HANNA (Hollywood)

'BAD LITTLE ANGEL' ENGAGING LITTLE PROGRAMMER
Rates • • as dualler

MGM
77 Minutes
Virginia Weidler, Gene Reynolds, Guy Kibbee, Ian Hunter, Elizabeth Patterson, Reginald Owen, Henry Hull, Lois Wilson.
Directed by William Thiéle

Fine acting and a well contrived screenplay by Dorothy Yost combine to make this low budgeted MGM offering a better than average dualler. It is human, appealing, sustained interest throughout and moves along at an enjoyable pace. In the smaller neighborhood houses and rural locations it will please as a companion piece to any feature.

Virginia Weidler is an orphan, who believes herself a jinx, because whenever she is taken away from the orphan asylum dreadful things happen to those who are caring for her. After the death of Elizabeth Patterson, with whom she had been staying, Virginia returns to New York.

It tells her to go into Egypt and wait for a message from the Lord. She goes to Egypt, New Jersey. Here she is taken in by Ian Hunter, editor of the paper, and his wife, Lois Wilson. Trouble begins with her arrival. Hunter loses his job because of a threatened editorial campaign against Guy Kibbee, irascible old millionaire who runs the town. Eventually these and other complications are straightened out by Virginia and the reliable Bible.

This is Virginia Weidler's first lead. So much more talented than most child players, this exacting role is taken easily in hand and played beautifully and sympathetically. Gene Reynolds is opposite her. Guy Kibbee, Ian Hunter, Elizabeth Patterson and Henry Hull stand out among the adult players.

William Thiéle's direction is good.

AD TIPS: Sell the human qualities of the story.
ZANUCK DEMANDS EXTENDED RUNS

It smells very much to us like a swell publicity stunt, but Darryl Zanuck's blasting letter to chain operator Si Fabian for refusing to "milk" a picture by extending its playing time warrants some comment.

Since we have a fixed policy against carrying advertising on our editorial pages, we shall refer to Mr. Zanuck's vaunted hit as merely "The Picture".

It seems that Mr. Fabian played "The Picture" in his Proctor's Theatre, Schenectady, for six days, during which it grossed $8,612. Despite the fact that this was more than the theatre grossed on four other 20th Century-Fox specials, according to Mr. Zanuck, the exhibitor pulled the picture. At this point we plunge directly into Zanuck's own words from his letter:

"It is incredible to think any exhibitor possibly could be so shortsighted as to pull out a big picture when it is still making excellent money, thereby depriving his own theatres of additional revenue and consequently cutting the fair return to Hollywood.

"Mr. Fabian... do you realize there is a war in Europe and that we, the producers and distributors, face a tremendous loss in foreign revenue... forcing us to realize more and more that we must depend on America for our revenue?

"Do you realize, Mr. Fabian, that the cost of producing moving pictures is double what it was eighteen months ago?

"Mr. Fabian, if the exhibitors of America do not realize these very important matters and do not prepare to do their share in encouraging and aiding of us the studios, then it is going to be a sorry day for the exhibitors of America... If the rest of the American exhibitors pull any picture when it is doing legitimately fine business, then, in my opinion, they will be cutting their own throats because the producers are eventually going to come to the realization that they will have to depend upon smaller, lower price pictures.

"Mr. Fabian, there is no conceivable excuse for your action, and I am writing you this open letter in the hope that it will awaken response from exhibitors and that moving pictures worthy of extended engagements will be given same...

"Regards,

"Sincerely,

"DARRYL ZANUCK"

It might be presumptions of us to attempt to answer a letter addressed to another, but we suspect that Mr. Zanuck's missive was more of a broadside to the entire industry and recipient was merely selected as the foil. So, if Mr. Fabian will pardon us for coming to his defense without solicitation, and if we may accept the Zanuck letter as something more sincere than an advertising hoax, there is this to be said:

Big pictures could, would and should receive extended playing time, but it is not entirely, or even largely, the fault of exhibitors that they do not. When Mr. Zanuck and his fellow producers make more big pictures and less quickies (which consume potentially valuable playing time), when the distributors cease demanding excessive percentage terms on their top bracket pictures (which make it unprofitable for exhibitors to extend runs) — then Hollywood can expect maximum revenue from the theatres.

Most exhibitors realize that Hollywood's income has been dented by the European war, but the careless, wasteful, stupid production policies must be eliminated before they can be made to believe the movie-makers cries of 'help'. As for the cost of production being double what it was eighteen months ago, we suggest Mr. Zanuck re-check his figures more carefully!

AN IMPORTANT DECISION

A decision that may ultimately prove to be one of the most vital in the entire history of our industry was handed down by U. S. District Court Judge Kirkpatrick in Philadelphia on Nov. 6. The ruling, issued in the suit of the Landis Theatre, Vineland, N. J., against the Warner Bros. Circuit and the major distributors, declared that the master contract between the affiliated chain and the distributors was in violation of the Sherman anti-trust law.

It is difficult at this time to gauge accurately the far-reaching implications of this decision, but it seems to cast the shadow of illegality over all the concert dealings between large circuits and film companies, whereby independent theatres have been subjected to abuses such as excessive clearance and overbuying by the chains.

Judge Kirkpatrick granted the plaintiff in the Landis case a temporary injunction. The final result of this case should be watched carefully by all exhibitors.

MR. BRANDT GOES TO WASHINGTON

The irrepressible Harry Brandt went to Washington last week to plead the cause of the major distributors on the deceased "code". Mr. Brandt obtained an audience with Attorney General Murphy. Mr. Brandt got no satisfaction from Mr. Murphy, who merely reiterated the previous stand of the Department of Justice that no code that conflicted with the Government suit would be tolerated. Mr. Brandt returned to New York empty-handed. But Mr. Brandt's name made the headlines in all the trade papers.

Look! Even we are printing it. What a publicity man!

Much wiser than Brandt's move was the statement by Ed Kuykendall to the effect that the major distributors should voluntarily grant the concessions without adopting any formal code. This, we, too, suggested in our editorial of August 26th. It is a pleasure to have Mr. Kuykendall on our side.
'FIRST LOVE' ANOTHER GOOD DURBIN
Rates • • • generally

Universal
83 Minutes
Deanna Durbin, Robert Stack, Eugene Pallette, Helen Parrish, Lewis Howard, Leatrice Joy, Charles Coleman, June Storey, Jack Mulhall, Marcia Mae Jones, Kathleen Howard, Frank Jenks, Dorothy Vaughn, Mary Treen, Samuel S. Hinds.
Directed by Henry Koster

Producer Pasternak and director Koster have resurrected the old Cinderella tale for Deanna Durbin's first romantic role and it emerges as a delightfully amusing film. The young star bridges the slight gap between adolescence and ingenue age gracefully and she again proves herself the screen's most engaging singing comedienne. Her acting is as natural and unaffected as ever, while her singing voice has steadily grown in range and volume. As with Miss Durbin's five previous films, FIRST LOVE should enjoy very good grosses in all but action houses.

Cinderella Durbin is the poor relation who comes to live with her wealthy relatives and finds them a thoughtless and selfish lot. Such details as the ball, to which she goes only after the servants have bought her a gown, her flight at the stroke of midnight and the lost slipper which is found by a charming rich boy have all been incorporated in the story. The principal monae is Deanna's spoiled debutante cousin, who schemes to keep her from the ball. But the kindly servants scheme to have the girl's car delayed so that Deanna can win the hero's heart before midnight.

Miss Durbin's songs, "Home, Sweet Home" and Strauss' "Spring in My Heart" are both of a lightly classical nature and an operatic aria from Puccini's "Butterfly" is superbly sung in English. Helen Parrish gives a viciously realistic impersonation of the villainous dub and Leatrice Joy returns to the screen to play her flabby mother effectively. The handsome Robert Stack as the hero has scantier opportunities but both Kathleen Howard, as a wise old spinster, and Eugene Pallette, as a neglected uncle who finally turns on his selfish family, stand out in the large cast.

AD TIPS: Play up Deanna Durbin's first romantic adventure. LEYENDECKER

'BEVERE SPOOKS' FUNNY JOE E. BROWN COMEDY
Rates • • where comic is liked

Columbia
65 Minutes
Joe E. Brown, Mary Carlisle, Clarence Kolb, Marc Lawrence, Don Beddoe
Directed by Edward Sedgwick

Joe E. Brown is at his best in this fast moving, rollicking slapstick comedy. There are a few slow spots, but for the most part the story is amusing and the supporting cast capable. It proves anew that Joe E. Brown may be depended upon for good family style entertainment. Where the comic's following is loyal this will do business. Elsewhere it is an agreeable supporting feature.

Joe is cast as a policeman transferred to an undesirable beat after being an unwilling accomplice to a hold-up. On his honeymoon in Atlantic City he meets the criminal and traces him to a "fun house". Also hiding here is Public Enemy No. 1. It is in this comic atmosphere that Joe E. Brown captures the arch criminal and is reinstated on the force with honors.

'\THE LLANO KID' OK\AY WESTERN FOR ACTION HOUSES AND DUALS
Rates • • +

Paramount
(Harry Sherman)
69 Minutes
Tito Guizar, Gale Sondergaard, Alan Mowbray, Jane Clayton, Emna Dunn, Minor Watson, Chris Martin, Carlos De Valdez, Anna Demetrio, Glenn Strange, Tony Roux.
Directed by E. D. Venturini

"The Llano Kid", based on O'Henry's "Double-Dyed Deceiver", combines an unusual plot and a splendid cast, starring Tito Guizar, to make a musical outdoor drama that will appeal to women as well as men.

It will meet the requirements of the average action audience. Elsewhere, the exhibitor will do well to couple "Kid" with a comedy due to the absence of this element in the picture.

Guizar portrays a romantic Mexican border bandit, who is saved from arrest by Gale Sondergaard and her husband, Alan Mowbray. The scheming couple induce Tito to flee to Mexico to impersonate the lost son and heir of a wealthy Mexican widow whose estate they manage. It is their plan to rob the widow and split the estate. Guizar, meanwhile, realizes that he is the murderer of the actual heir. He decides to fight the widow's cause. Minor Watson, a Texas sheriff, traces him to Mexico. Guizar is permitted to go free when Mowbray's plot is foiled.

Guizar makes the best of a role for which he is not ideally suited. Gale Sondergaard is outstanding as the heavy. Supporting cast has been picked with the usual Sherman care.

The producer invariably injects some unusual atmospheric and artistic scene in each of his pictures. "Llano Kid" is distinguished by a picturization of a "posada", a Mexican Christmas party.

CRANE (Hollywood)

'TOO BUSY TO WORK' POOR JONES FAMILY
Rates • + for small towns

20th-Century-Fox
61 Minutes
Directed by Otto Brower

Three writers scripted this Jones family picture from two plays, "The Torchebearers" by George Kelly and "Your Uncle Dudley" by Howard Lindsay and Bertrand Robin. Thus it is easily explained why the film is such a conglomeration of disconnected items. Slapstick, shouting prat falls and dated dialogue are used instead of story or characterization. Jones Family fans will be disappointed.

When Jed Prouty becomes too concerned with the duties of the mayor's office, he lets his business go to the wall and is placed in a financially embarrassing position. To bring him to his senses, wife Spring Byington accepts the lead in a little theatre offering and neglects her household duties to attend rehearsals. The ruse works and the complications which crop up are straightened out for the finish.

Neither the cast or director Otto Brower appear particularly pleased with their assignments.

HANNA (Hollywood)
The Washington Scene
By FILM BULLETIN's Capitol Staff Correspondent

CODE STILL TABOO, GOVERNMENT SAYS

As a self-appointed ambassador, Harry Brandt, head of the New York I. T. O., came to Washington early this month to get the Department of Justice to change its attitude toward the trade practice code, so roundly condemned by Assistant Attorney General Arnold. At the time of this writing the result is absolutely nil. Some observers saw hope in Attorney General Murphy's statement that the Department would not approve the code in its present form, as indicative that some few changes might have a different result. That is not the opinion of informed Justice observers, however. To receive Governmental blessing the fathers of the code will have to completely revise it in conformity with every practice denounced by the Department in its various suits against the industry.

Brandt was accompanied by Milton Weisman, his counsel. Attorney General Frank Murphy had Paul Williams, major domo of the anti-trust suit prosecution of the New York equity suit, on his side of the table. Murphy referred Brandt to Williams for further discussion after telling the ITO chief the Department stands pat on its attitude. The Department will not give its approval to the code in its present form unless further stipulations are made, Murphy told Brandt. These stipulations must provide that nothing in the code be in conflict with the Department's policy in the present industry suits, the Attorney General said.

Meanwhile, MPTOA President Ed Kuykendall this week decided the code as "hooey." Kuykendall believes the distributors should grant the concessions contained in the code without attempting to have it formally adopted. The Department of Justice will not approve any code that does not contain divestiture provisions, he said.

To further strengthen its legal forces the Department of Justice has added William P. Farnsworth to its staff to assist in the New York suit. Farnsworth is former deputy administrator of the motion picture code under NRA and is well versed in industry affairs. He will aid Paul Williams in prosecuting the industry suits, working under Williams' direction in both preparing and trying the cases.

There is no move afoot by the Department to give the Schine suit precedence over the main New York equity suit, it was stated, in answer to reports the Department would try the Schine action first. Setting of dates for the trials depends entirely on the court calendar in the respective jurisdictions, it was stated. Thus, the Department's view is that conditions of the court calendar in respective districts will decide when the case goes to trial. One Justice official said the Department is ready to try any of the cases that come up first and has no preference.

On the further report that the Justice anti-trust division will file three more anti-trust suits against independent circuit operators within the next few weeks the official answer was "no comment."

TELEVISION NOT READY FOR PUBLIC

The motion picture industry need not concern itself for the present with the threat of television competition, according to the Federal Communications Commission's second report on television progress. A "crucial" stage has been reached in the development of television since last May, the Television Committee of the FCC reports and warns against a premature "green light" to the sight-sound medium. The Committee recommends liberalization of existing regulations to help popularize the new art.

Less than a thousand television receivers have been sold since last May and nearly all of these are in New York, the report states. The Committee is of the firm conviction that while not eager to purchase receivers at this time, "the public does not desire to be deprived of the opportunity to enjoy the benefits of television when it is ready for public service." It is the Committee's further opinion that progress henceforth "is directly dependent upon the development of public interest in television as a broadcast service, and that such interest can only be developed through the broadcast of programs that have a high public appeal."

Among the Committee's recommendations are included modification of prohibition against commercialism to permit sponsorship on experimental programs under certain conditions. Under terms of the report, sponsorship is allowed if it is designed primarily for the purpose of experimental program development. "The intent of the rules should be to prevent commercial exploitation of television as a service to the public prior to demonstrated proof of its readiness for regular operation in accord with public interest, convenience or necessity," the report states.

MOVIE CASES IN HIGH COURT

The United States Supreme Court has before it two new movie cases of paramount importance to the companies involved. Creditors of RKO are asking the court to review a decree of the lower court approving the reorganization plan of RKO as put forth by Atlas Corporation. Petitioners are individuals doing business under the name of H. Cassel and Company. Attacking the plan of reorganization as approved by the lower court, petitioners contend the plan deprives the debenture holders of their property rights without just compensation.

In the other action, the Supreme Court is asked to review a decision against MGM in the long-fought "Lettie Lynton" case. The lower court awarded damages to Edward Sheldon and Margaret Ayer Barnes for piracy of their copyright. MGM's petition states the material in question was in the public domain and the lower court erred in refusing such evidence.

"Certainty and uniformity in the law defining the legitimate uses of these materials is of the utmost importance to authors and dramatists, and to a great industry, international in scope, which produces, distributes and exhibits their intellectual product in the form of motion picture plays," MGS's counsel declared.
Exploitation Picture
OF THE ISSUE

THE PRIVATE LIVES OF ELIZABETH AND ESSEX

... It's a shrewd bit of showmanship on Warners' part to team the brilliant dramatic actress, Bette Davis, and the dashing, romantic Errol Flynn. In themselves, these two stars comprise a combination of tremendous selling value. However, you have more. "Elizabeth and Essex" is no mere historical record. It is a tale of two human beings, who loved and hated with an intensity that eventually meant death for one and a broken heart for the other. This story of the older, homely queen in love with the handsome, younger Earl of Essex is really an intimate peek behind the curtains of royalty into the love lives of two famous characters. Bette Davis' remarkable make-up is also something to feature. This is a big picture, but that is not the angle to be stressed. The stronger angle is the conflict between two people who loved each other passionately, but loved power even more.

A Warner Bros. Picture
Cast: Bette Davis, Errol Flynn, Olivia de Havilland, Donald Crisp, Alan Hale, Vincent Price, Henry Stephenson, Henry Daniell, James Stephenson
Directed by Michael Curtiz
Screenplay by Norman Reilly Raine and Aeneas MacKenzie
From Stage Play by Maxwell Anderson
Photography by Sol Polito, A. S. C.
Music by Erich Wolfgang Korngold
COLUMBIA

"Bullets for Rustlers", a Charles Starrett western has been completed at Columbia since our last comment. Another Starrett opus goes into production early next week. Other Columbia features to start during November are "Double In Diamonds", "Daughter of Today" and "Five Little Peppers Midway". Reports have it that Charles Rogers and Richard Rowland are discussing releasing deals with Columbia... "Tree of Liberty", Frank Lloyd's Columbia endeavor has been set as one picture instead of two features as originally announced... Irving Asher is on route to New York to discuss Columbia's British interests with Jack Cohn... Negotiations with Loretta Young were reopened. She may star in two pictures here, one of which would be "Our Wife", because of which Miss Young walked out several months ago.


GRAND NATIONAL

There has been no Coast action regarding G-N's forthcoming revival of activity since our last issue. In New York the company filed a voluntary petition for reorganization in order to protect its assets and formulate plans to settle with its creditors.

METRO-GOLDWYN-MAYER

Production is heavy at Metro where seven pictures are currently at work: "Broadway Melody of 1940" (Astaire-Eleanor Powell), "Not Too Narrow, Not Too Deep" (Gable-Crawford), "Earl of Cagliari" (Montgomery-Arnold), "Young Tom Edison" (Roohey), "Florian" (Robert Young-Helen Gilbert), "The Shop Around The Corner" (Sullivan-Stewart) and "Congo Maisie" (Ann Sothern-John Carroll)... Although the Marx Brothers have studiously avoided making more than one picture a year, their current release, "At the Circus", will be followed shortly by "Go West". This feature has gone on Metro's schedule to start within two weeks under the direction of S. Sylvan Simon... Ben Gotz, who supervised "The Citadel" and "Goodbye, Mr. Chips" and other films for MGM in England has resigned his post due to ill health...

... Eddie Cantor's "Forty Little Mothers", scheduled to start at this time, has again been postponed... Studio is seeking Laurence Olivier for the male lead opposite Vivien Leigh for the forthcoming remake of "Waterloo Bridge"... MGM would like "Skylark", the New York show starring Gertrude Lawrence, as a vehicle for Norma Shearer. A stiff figure is being asked for the screen rights, although Metro is in the lead... Robert Taylor will appear in the historical film, "Dawn's Early Light".

CASTINGS: Buster Keaton, Grant Mitchell, George Zucco, Richard Purcell

Jestty Cutler in "New Moon", Lily Malony, John Kellogg, in "Young Tom Edison"... Robert Young, Lorraine Day in "Heritage of the Wild"... Vivien Leigh in "Waterloo Bridge"... Lee Hunter replaces Mervyn Douglas in "Square Cargo" (formerly "Not Too Narrow, Not Too Deep")...

DIRECTOR ASSIGNMENTS: Busby Berkeley to "Forty Little Mothers"... Mervyn Lenox to "Ziegfeld Girl"...

CONTRACTS: Buster Keaton to one picture deal... Lorraine Day extended... Busby Berkeley renewed... Dolie Smith to write... STORY BUN: "Flight Command" by Comm. Harvey S. Haislip... "Dawn's Early Light" by Dorothy Thompson.

MONOGRAG

Monogram will cut its program by six features. The money thus saved will be appropriated for the purpose of increasing budgets on other Mono films... "Yukon Flight" is the only current activity at this studio. It is the second of the James Neavell features to be produced for Mono by Phillip Krasne... Monogram's current production hull will end as we go to press when work starts on "Mr. Wong at Headquarters" (Karloff). It will be followed by "Rip Van Winkle", "The Pioneers", "Front Page Lady", "Kid Cupid" and another in the Neavell series... Incidentally, 26th Century is mooching in on the "Rip Van Winkle" title, claiming that they intend to make it too.

DIRECTOR ASSIGNMENTS: Ralph Staub to "Danger Ahead"...

PARAMOUNT

Four films are shooting at Paramount: "At Good Old Swash" (William Holden-Judith Barrett), "Back Benny Rides Again" (Benny-Devine), "Safari" (Madeleine Carroll) and "The Road To Singapore" (Crosby-Lamour)... Six features have been set by Paramount to start production during January. They are "I Want A Divorce", based on the radio feature of the same name; "The Ghost Breaker", with Bob Hope; "Triumph Over Pain"; "The Night Of January 16"; an untitled feature to be produced by George Arthur, and "King of the Ice", a General Office production... Although other plots have so far been unwilling to commit themselves to 1940-41 production plans, because of the
Size-Ups

European situation, Paramount executives have okayed titles on ten stories which will shortly be sent to the writing department for screenplays. Some of them are "The Last Man in the World," "Angels in Furs," "In Old Virginia" and "Phantom City" ... Further 1940-41 production plans will be discussed shortly when Barney Balaban, Stanton Griffis and Neil Agnew arrive for conferences with Y. Frank Freeman and William Le Baron ... After a three months' rest, Harold Hurley is back at his desk preparing "Golden Gloves" for William Holden, "The Way of All Flesh" to star Akim Tamiroff and "A Night At Earl Carroll's." ... William "Hopalong Cassidy" Boyd is mulling offers of an extended personal appearance tour ... One way of saving money is Hollywood's system of farming out contract players to other studios. Paramount appears to be intensifying efforts in this direction. Fred Mac Murray reports to Columbia shortly, Dorothy Lamour is due at 20th Century for "Johnny Apollo," Ray Milland switches to RKO for "Irene" and Susan Hayward has been sent on Lonella Parson's personal appearance tour. Other Paramount players working off the lot are Albert Dokker, Chautette Colbert and William Frawley ... Paramount is reported endeavoring to secure William Dieterle from WB to direct a story based on the life of Stephen Douglas. In view of the fact that the Warner ace director has been off the home lot for such a lengthy period with "Hunchback of Notre Dame," the prospects for such a deal look doubtful ... Paramount will star the attractive Patricia Morrison when a script is found ... Enthused over the sneak preview response to "Geronimo," a world premiere of the picture is to be held in Phoenix, Arizona, the last week in November ... A new wrinkle in publishing took place when "Meno to a Movie Producer," already purchased by Paramount for production was sold to a book concern for publication in novel form ... Janet Gaynor is negotiating for one picture here ... Para purchased Clare Boothe's play "Kiss The Boys Goodbye" and "Polonaise," a story of the siege of Warsaw. The latter picture will star Maria Ouspenskaya and Joel McCrea.

CASTINGS: Claire James, Miles Mandel, Wanda McKay in "Road to Singapore" ... Denny Day James Burke, in "Huck Henry Rides Again" ... Gladys George in "The Way of All Flesh" ... Robert Ryan, in "Golden Gloves" ... Fred MacMurray, Robert Preston, Albert Dokker in "Trouble Enough" ... DIRECTOR ASSIGNMENTS: Mitchell Leisen to "Night of January 16" ... Louis King to "The Way of All Flesh" ... CONTRACTS: Suzanne Foster optioned to act ... Ruth Rogoew optioned for westerns ... Lilian Cornell to one year ... Virginia Van Upp optioned to write ... 

REPUBLIC

Production is average at Republic where three pictures are currently at work: "Days of Jesse James" (Roy Rogeter), "The Narrow Path" (Charles Bickford) and "Money To Burn" (The Gleason Family) ... Herbert J. Yates is due on the Coast next month, at which time a change in Republic's policy is anticipated. The rumor is that during 1940 the studio will turn out less but more costly productions. This it line with Yates' recent statement that he could not relate any definite Republic production plans beyond January 1 ... Republic's writing list hit a new low this week when only eight screeners remained on the lot ... Because the studio is anxious to get its John Wayne top productions under way at the earliest possible date, Sol Siegel will handle the production reins on "Dark Command," while Armand Schaefer will do "Wagons Westward."

RKO-RADIO

Production is maintaining a fairly steady pace at RKO with five features currently at work: "Married and in Love" (Alan Marshall-Barbara Read), "Swiss Family Robinson" (Thomas Mitchell-Edna Best), "Saint's Double Trouble" (George Sanders) and "The Marines Fly High." ... Slated to start as we go to press are "Primrose Path," with Ginger Rogers, and the third Dr. Christian picture with Jean Hersholt ... Denying reports that Max Gordon will produce "The Man Who Came To Dinner" for RKO, George Kaufman and Moss Hart declare they will produce the picture themselves upon completion of the stage play's run ... Because "Curtain Call" has been set back as a 1940-41 release by RKO, Howard Benedict will delay the film's start until mid-January ... So Les and other RKO have cancelled their pact calling for two more Bob Eren pictures. This closes Lesser's Principal Pictures organization ... "Laddie," the novel by the late Gene Stratton Porter, will be remade by RKO for the third time ... Road show plans for "Abe Lincoln in Illinois" will be announced shortly by the studio ... Alexander Woollcott, who spoke in behalf of Metro's "Goodbye, Mr. Chips!" in a trailer, is being dickered for a similar assignment on "Swiss Family Robinson." 

CASTINGS: Kay Robson, Roland Young, Alan Marshall, Arthur Treacher. Doris Nolan, Miles Mandel in "The Brides of New York" ... Richard Lane in "Glamorous Roy No. 2" ... DIRECTOR ASSIGNMENTS: Bernard Vorhaus in "The Courageous Dr. Christian" ... Robert Stevenson to "Tom Brown's Schooldays" ... CONTRACTS: Dalton Trumbo to write ... Wendy Barrie optioned to do 1 pic per annum ... 

20TH CENTURY

Production is slow at 20th Century where "Charlie Chan in Panama" (Toler), "Little Old New York" (Faye) and "Young as You Feel" (Jones Family) are in work. Scheduled to start are "Shooting High" (Jane Withers) and "Public Deb No. 1." ... Darryl Zanuck, elated over the success of the Kate Smith dramaticization of "Drums Along the Mohawk," which was especially staged for the studio by Bill Racker, will follow the procedure with "Swanee" as his next Movie Night. Exhibitors voiced less opposition to the Smith show than to any of Hollywood's attempts to join films with radio ... Kenneth Mac Gowan has been handed the production reins on an opus gaudily titled "Twinkle, Twinkle Little Star." Nancy Kelly provides the twinkle ... Charles Mc Carthy, 20th Century's genius advertising and publicity chief, has left Hollywood after discussions on the exploitation campaigns for the "Bluebird," "Swanee River" and "Daytime Wife." Release of "Bluebird," we understand, has been postponed until after the first of the year to allow for heavy selling ... "Hotel for Women No. 2" is off 20th Century's immediate production list ... Production on "Maryland" will be delayed until summer for fall release, although it is a 38-40 commitment.

CASTINGS: Jean Rogers in "Marriage in Transit" ... Marjorie Weaver, Kay Aldrin in "Shooting High" ... Lyon Harte in "Johnny Apollo" ... DIRECTOR ASSIGNMENTS: David Burton to "Marriage in Transit" ... CONTRACTS: Bruce Humberstone optioned for one year to direct ... Marjorie Weaver optioned ... Diana Blumenfeld to write ... STORY BUY: "Western Union" by Zane Grey ... "Here Today, Gone Tomorrow" unproduced play by Louis Bremfeld.
UNITED ARTISTS

Only new started here is "1,000,000 B. C.", the Hal Roach-D.W. Griffith production. Also shooting are: "The Dictator" (Chaplin), "House Across the Bay" (Joan Bennett-George Raft) and "Rebecca" (Laurence Olivier-Joan Fontaine) . . . UA is negotiating a releasing deal with Producers Corporation for the John Charles Thomas' picture "Kingdom Come" . . . Erle Kenton has affiliated with Edward Small as an associate producer . . . Next UA film to start is Small's "My Son, My Son" on November 15, when Brian Aherne completes his RKO assignment . . . Sol Lesser has arranged to borrow William Wyler from Goldwyn to direct "Our Town."

CASTING: Fred Stone, Paul Hurst in "The Westerner" (Goldwyn) . . . . Eugene Selson in "Captain Caution" (Roach) . . . Henry Hull, Bruce Lester in "My Son, My Son" (Small) . . . Ben Turpin in "Two's Company" (Roach)

DIRECTOR ASSIGNMENTS: William Wyler to "Our Town" (Lesser) . . .

UNIVERSAL

"Invisible Man Returns" (Cedric Hardwicke), "Honeymoon Deferred" (Chick Chandler), "Charlie McCarthy, Detective" (Edgar Bergen) and "My Little Chickadee" (Mae West-W. C. Fields) . . . U has denied reports it was planning to team Bing Crosby with its new child star, Gloria Jean. Youngster will carry top billing in her next picture . . . The Shubert corporation has sued U on charges of plagiarizing a script for "First Love" . . . A heavy profit is anticipated for U this year according to figures up to August 28 . . . Pasternak may substitute Warner Baxter for Charles Boyer in the next Durbin vehicle.


DIRECTOR ASSIGNMENTS: Lew Landers to "Honeymoon Deferred" . . . Charles Lamont to "Road to Romance" . . .

WARNERS

No new starters here. Next WB production is "We Shall Meet Again", to star Merle Oberon . . . As a result of her performance in "We Are Not Alone", the studio is seeking a starring vehicle for Jane Bryan . . . "Darrell" will start upon the availability of Laurence Olivier, who will play the title role. Geraldine Fitzgerald will play opposite him . . . WB expects to complete its entire '39-'40 program of shorts by January 1 . . . Reaction to the last Dead End Kids picture has resulted in negotiations to bring them back to the lot for another assignment . . . WB is looking over Gene Fowler's new novel "Illusion in Java" for Ann Sheridan . . . William Clemens, director with WB for over three years, he left the lot . . . James Cagney's next assignment will be to co-star with George Raft in "City of Conquest", to start in January.


West Coast Editor: David J. Hanna, 1949 North Taft Avenue, Hollywood, California. Phone: Granite 1891.
Address all communications concerning news or advertising to Mr. Hanna, above address.
BULLETS FOR RUSTLERS
West. Shooting started: October 27 (Completed)

Director: Charles Starrett, Lordsay, Dick Curtis
Producer: Jack Fier

Story: Charles Starrett poses as a rustler to expose a gang of outlaws.

IN PRODUCTION

1939-40


Music In My Heart — C. Starrett - I.Wolfe Details under title: H.Elliott - L.Winters

RELEASE CHART

1938-39

Title — Running Time — Cast Details Rel. No.

Behind Glass Gates (55) — H.Donnelly - J.Wells — F.-M. 6-3, 7-27, 8-99 Details under title: Escape From Hell

Blind Man — J.Wright - G.E. Morrisey - G.Dvorak — J.P. 7-25, 7-31, 8-10, 8006

Blonde Takes A Vacation (70) — J.Singleton - A.Lake — J.L. 6-12, 7-29, 8-99

Broken Heart — R.McKee - G.owing — J.P. 7-23, 8-3, 8-99

Cafe Over Europe (81) — B.Keeler - F.DeHaven — J.3-6, 8-99

Chums Over Europe (81) — L.Olivier - V.Holson — J.6-29, 8-99

Details under title: A Planes

First Officers (61) — L. Truett — J.21, 1214, 1939


How They Grow (53) — G.Fellows — C.Kroll — H.7, 8, 9, 1939

Golden Clouds (65) — B.Ray 

Good Girls Go To Paris (75) — B.Douglas/J.Hindle — J.8-29, 9-99

Kongo, the Wild Stallion — J. Strother/M.Henderson — J.7-15, 8-99

Lady and the Mob (62) — 2A.Ritchie/L.Lapino — J.11-4, 12, 1939

Law Comes To Texas (58) — J. Elliott - B.Borg — J.4-16, 1214

Letter from Five O'Clock — J. H.Donald — J.5-6, 1214

Lone Wolf Spy Hunt (71) — L. William — J.William - J.Lapino — J.11-3, 12, 1939

Mandrake, The Magician (serial) — C.H.Overton — J.7, 8, 9, 1939

Man on a Mission (59) — 2C.Meredith — J.M. 7-25, 8-3, 8-99

Man They Could Not Hang (50) — J.Korff/K.Pierce — J.7-15, 8-99

Missing Daughters (64) — W.Keeler — J.A.Keeler — J.8-29, 9-99

My Son Is A Criminal (53) — H.Jacobs — J.5-8, 1939


North Of Yukan (64) — C.Starrett — L.Winters — J.12-31, 1939

Details under title: Mounted Police

Only Angels Have Wings (12) — J.Atherton - G.Curtis — J.1-14, 26, 1939

Details under title: Plane No. 4

Outside These Walls (54) — — — J.5-10, 1939

Overland with Kit Carson (serial) — J.Elliott - J.Meredith — J.7-15

Parents On Trial (58) — J.Parker/J.Books — J.5-6, 1214

Riders Of Black River (serial) — J.C.Miller — J.7-29, 8-23, 9-99

Details under title: Captured Western

Romance Of The Redwoods (61) — J.C.Bickford/G. Parker — J.11-4, 1939

Spiders Of The Range (serial) — J.C.Miller — J.2-11, 4, 1939

Texas Stampede (22) — J.C.Miller — J.7-29, 8-23, 9-99

Details under title: Prairie Western

Trapez In The Sky (serial) — J.Holt/K.DeMille — J.7-17, 8-11, 9-99

Details under title: Subadget

Western Caravans (serial) — J.C.Miller — J.8-4, 6, 12, 1939

Western Cover (serial) — J.C.Miller — J.8-4, 6, 12, 1939


Details under title: Wreckage

Woman Is The Judge (serial) — J.Hodgen/ K.Kruger — J.5-26, 6-18, 1939

Mr. Smith Goes To Washington (serial) — J.A.Stewart — J.7-15, 10-15, 1104

1939-40

Amazing Mr. Williams (serial) — J.C.Miller — J.9-9, 11-2, 1939

Details under title: Incredible Mr. Williams

Beauty Spooks (serial) — J.C.Miller — J.9-9, 11-2, 1939

Blonde Brings Up Baby — J. Singleton/A.Lake — J.9-9, 11-2, 1939

Cafe Hostess (serial) — J.C.Miller — J.9-9, 11-2, 1939

Details under title: Street of Smiling Women

Fugitives At Large (serial) — J.Holt/J.Kells — J.6-12, 12-7, 12-17

Details under title: Criminal At Large

Hibb's Power (serial) — J.Holt/J.Kells — J.4-8, 5-7, 10-5

Details under title: Power To Kill

Help Wanted For Gals (serial) — J.Lawrence — J.5-19, 9-19, 10-19

Miracle On Main Street — Margo/ L. Mahaney — J.15-7, 10-19, 10-19

Details under title: NATIONAL

I Married Adventure (serial) — J.C.Miller — J.9-9, 11-2, 1939

Mating On The Sea — J.Holt/J.Kells — J.9-23

Details under title: Illinois Chicago

Outpost Of The Maroons (serial) — J.C.Miller — J.9-9, 11-2, 1939

Details under title: Mounted Police No. 4

PRODUCTION & RELEASE RECORD

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Re" is the national release date. "No." is the release number. There may be variations in the Running Time in states where there is censorship. All new productions are on 1939-40 programs, unless otherwise noted.

FILM

COLUMBIA

1938-39 Features (11) Completed (34) In Production (0)

Westerns (22) Completed (12) In Production (12)

Serials (4) Completed (4) In Production (0)

1939-40 Features (10) Completed (12) In Production (2)

Westerns (10) Completed (5) In Production (0)

Serials (4) Completed (4) In Production (0)

GRAND NATIONAL

1938-39 Features (26) Completed (9) In Production (0)

Westerns (21) Completed (7) In Production (0)

METRO-GOLDWYN-MAYER

1938-39 Features (44) Completed (17) In Production (0)

1939-40 Features (49) Completed (19) In Production (7)

CONGO MAISIE

Comedy Drama - Shooting started: November 4


Director: H.C. Potter
Producer: J. Walter Ruben

Story: Maisie (Ann Sothern) stows away on a Congo riverboat which breaks down and leaves her stranded in the jungle. She meets an estranged couple and falls in love with John Carroll, a renegade doctor whom she inspires to reform.

FLORIAN

Drama - Shooting started: November 4


Director: Edwin L. Marin

Producer: Winfield Sheehan

Story: A dramatic story of Imperial America at its most senset period (1918 to 1914) then the collapse of the Empire, revolution, and world reorganization (1914-19). Woven against this background is told the love story of a boy and girl, its episodes traced through the life of a magnificant Lipman horse named "Florian".

SHOP AROUND THE CORNER

Drama - Shooting started: November 4

Cast: MARGARET SULLAVAN, JAMES STEWART, Frank Morgan, Joseph Schuliards, Sara Haden, Felix Bressart, Inez Courtney, William Tracy

Director: Ernst Lubitsch

Producer: Ernst Lubitsch

Story: Deals with the lives and relations of a group of workers in a Budapest shop.

YOUNG TOM EDISON

Biographical Drama - Shooting started: November 8

Cast: MICKEY ROONEY, Virginia Weidier, Fay Bainter, George Bancroft, Bobby Jordan

Director: Norman Taurog

Producer: John W. Considine, Jr.

Story: Deals with the life of the great inventer as a boy, portrayed by Mickey Rooney.
DAYS OF JESSE JAMES
Western—Shooting started: November 3
Cast: Roy Rogers, Donald Barry, Pauline Moore, George "Gabby" Hayes, Jack Oakiewell, Fred Burns.
Producer—Director: Joe Kane
Story: Roy Rogers vindicates Jesse James' guilt of a bank robbery and exposes the real criminal.
To be released on 39-30 program

MONEY TO BURN
Comedy—Shooting started: November 2
Cast: James Gleason, Leon Gleason, Russel Gleason, Harry Davenport, Tommy Ryan, Louis Hanson.
Director—Gus Meins
Producer—unassigned
Story: Joe Higgins (James Gleason) is driven berserk by his wife, Lil (Lucile Gleason) when she takes to the bottle, plus police contacts as an excuse. He is advertising agent ex forcing the agency heading a contest which his wife believes she will win. When she learns that family of agents are barred from participation she tries to make Gleason lose his job.

NARROW PATH, THE
Drama—Shooting started: October 30
Cast: Charles Bickford, Doris Day, Owen Davis, Jr., Geo. Chandler
Director—John H. Auer
Producer—Robert North
Story: Charles Bickford, in love with Doris Day, is finally accused of murdering another sweetheart, Charles Bickford, a reverend, is the only man other than the actual killer who knows of David's innocence. The murder solves Bickford's death but is caught in his own trap and killed. Davis is exonerated and free to marry Doris Day.

REPUBLIC

1938-39 Features (31) Completed (31) In Production (0)
Westerns (24) Completed (24) In Production (0)
Serials (1) Completed (1) In Production (0)

1939-40 Features (30) Completed (6) In Production (2)
Westerns (2) Completed (2) In Production (0)
Serials (1) Completed (1) In Production (0)

MARINES FLY HIGH, THE
Drama—Shooting started: October 30
Cast: Richard Dix, Chester Morris, Lucille Ball, John Archer, Steffi Duna.
Director—George Nichols, Jr.
Producer—Robert Sirk
Story: Richard Dix and Chester Morris, U. S. Marines, go to a Central American republic to train a native army to fight a band of insurrectos. Dix manages to solve the problem with the help of Lucille Ball and Steffi Duna. An airplane rescue figure in the story.

SAINT'S DOUBLE TROUBLE
Mystery—Shooting started: November 9
Cast: George Sanders, Helene Whitney, Bela Lugosi, Jonathan Hale
Director—Jack Hively
Producer—Cliff Reid
Story: Diamonds stolen out of an Egyptian tomb and smuggled out of the country are returned to the rightful owners through the efforts of the Saint.

IN PRODUCTION

Almost A Gentleman (64)
Bachelors D.Niven (65) (74)
Bacon (64) (71)
Bacall (65) (75)
Bannister (64)
Barker (65)
Barker (64)
Barkley (65)
Barnes (64)
Barney (65)
Baskin (64)
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UNITED ARTISTS

Goldwyn: Sold for 1938-39 (5) Completed (4) In Production (0)
Selznick: Sold for 1938-39 (2) Completed (1) In Production (0)
Wanger: Sold for 1938-39 (5) Completed (4) In Production (0)
Korda: Sold for 1938-39 (5) Completed (3) In Production (0)
Samuel: Sold for 1938-39 (5) Completed (3) In Production (0)
Roach: Sold for 1938-39 (5) Completed (3) In Production (0)
Goldwyn: Sold for 1939-40 (2) Completed (1) In Production (0)
Selznick: Sold for 1939-40 (2) Completed (1) In Production (0)
Wanger: Sold for 1939-40 (6) Completed (2) In Production (1)
Korda: Sold for 1939-40 (5) Completed (4) In Production (0)
Roach: Sold for 1939-40 (6) Completed (2) In Production (1)
Chaplin: Sold for 1939-40 (1) Completed (0) In Production (1)
Fairbanks: Sold for 1939-40 (2) Completed (2) In Production (0)
Loew: Sold for 1939-40 (2) Completed (0) In Production (0)

1,000,000 B. C.
Pre-historic drama—Shooting started: November 4

Director—Hal Roach
Producer—D. W. Griffith

Story: Story deals with the beginnings of civilization. Victor Mature, member of the Rock tribe, is injured in a fight with a fellow tramp. In an unconscious state he makes his way down the river where he comes upon the Shell tribe. Here he discovers, is an advanced group who show him the secrets of civilization. After saving one of them, he returns to the Rocks to show them their first taste of civilized life.

IN PRODUCTION

1929-30

Dietrich, The (9) C. Chaplin-F. Goldwyn Details 10-7
House Across the Bay (9) C. Bennett-C. Pope Details 11-4
Reef (9) H. Loew-F. Fontaine Details 9-33
Two's Company (9) S. Laurel-E. Hardy Details 11-4

IN PRODUCTION

1938-39 Features (49) Completed (40) In Production (0)
Westerns (10) Completed (5) In Production (0)
Serials (4) Completed (2) In Production (0)

1939-40 Features (49) Completed (40) In Production (0)
Westerns (7) Completed (1) In Production (0)
Action (0) Completed (1) In Production (0)
Serials (4) Completed (2) In Production (0)

CHARLIE McCARTHY, DETECTIVE
Comedy Mystery—Shooting started September

Produced-Dir.—Frank Tuttle

Story: Charlie and Edgar are night-club entertainers. A friend of theirs is murdered, and they solve the murder.

HONEYMOON DEFERRED
Mystery—Shooting started September 9
Cast: Margaret Lindsay, Edmund Lowe, Elizabeth Risdon, Julie Stevens, Anne Gwynne, Jerry Marlowe, Cliff Clark, Chief Chamberly, Joyce Compton.

Produced-Dir.—Andy Arnold
Producer—Ken Goldsmith

Story: Story is an insurance detective story. Ken Goldsmith's honey is murdered. The detective solves the mystery at the cost of his own honey.
IN PRODUCTION

1939-40

Invisible Man Returns, The • C.Harding-V.Price

RELEASE CHART

Title—Running Time

Big Town Santa (15) • R.McLan,P.Brown • 11-3, 11-24 • 3018

Black Harness (57) • Bob Baker • 8-14, 7-36, 10-36

Details under title: Twins of the West

Fright Loggers (serial) • Larry Crable-C,Moore • 10-8, 5-19

Code of the Streets (60) • H.Clayton-P.Thomas • 11-19, 5-12

East Side of Heaven (84) • H.Tripp, L.McNutt • 1-20, 4-7, 9-30

Ex-Chump (serial) • Y.McLaglen-T.Brown • 4-8, 6-5, 7-10

Family Next Door (serial) • Bright Victory-Donna Lyde • 8-27, 5-4, 7-22

First Love (serial) • D.Murphy-R.Stack • 7-15, 11-10, 1-27

Forgotten Destiny (serial) • E.Durham-J.Briggs • 1-20, 11-5, 12-25

For Love Or Money (serial) • J.Lang-R.Kent • 11-5, 2-5, 5-30

Honeymoon (serial) • G.Durbin-V.Hodges • 7-3, 2-5, 5-30

Details under title: Backstage Phantom

Mule A Stare (35) • G.Raff-C.Trevor • 6-3, 7-21, 10-17

Inside Information (61) • J.Lang-D.Pena • 5-3, 6-2, 7-30

Mystery in the Big Black (88) • R.Murray • 11-15, 3-30

Details under title: Murder in the Surgery

Phantom Creeps (serial) • L.Logan-D.Arnold • 5-5, 6-5, 11-2

Powerful People (serial) • W.C.Roger-P.Brown • 11-8, 11-11, 12-24

San Never Sets (88) • D.Planks-Jr.V.Franc • 3-3, 5-21, 7-30

They Who For All (serial) • W.Langdon-J.Hodges • 4-6, 5-12, 6-16

Three Smart Girls Grow Up (87) • D.Durbin-N.Grey • 12-17, 7-24, 1-30

Unexpected Father (73) • J.Lang • 4-7, 11-10

You Can't Cheat An Honest Man (71) • W.C.Fields • 5-7, 5-12, 7-30

When Tomorrow Comes (90) • J.Dunne-C.Bleyor • 5-20, 8-11, 10-30

Details under title Modern China

1939-40

Big Guy, The ( ) • Y.McLaglen-J.Cooker • 10-13, 10-20

Call A Messenger ( ) • H.Harmon • 8-17, 11-13, 10-29

Danger in Wheels ( ) • R.Arveden • 10-7

Details under title: Test Driver

Desperate Trails ( ) • J.M.Brown-E.Knight • 6-16, 9-18, 6-15

Devils of the Zodiac ( ) • I.Sandrew • 1-11, 11-11

Framed (serial) • A.Ramstrong • 11-4

Green Hornet (serial) • G.Douglas • 8-17, 7-27

Green Hornet, The (serial) • G.Douglas • 9-23

Hobo of the Road (serial) • 7-23, 11-3

Hero For A Day ( ) • C.Grapewin-L.Awes • 4-22, 10-6, 4-35

Details under title: Old Grad

Laughter and Love ( ) • C.Moore • 7-8, 12-6

 Legion of Lost Flyers ( ) • R.Arveden • 11-8, 11-13, 6-15

Lost Legion (serial) • A.Franc • 8-26, 11-15

Man From Montreal ( ) • R.Arveden • 9-9, 12-8

Man From The North ( ) • L.B않 • 10-10, 11-21

Missing Evidence (serial) • F.Poster • 7-29, 12-15

Murder on the Blackboard ( ) • R.Arveden • 7-13, 12-11

Details under title: Old Grad

Oklahoma Frontier ( ) • J.M.Brown-E.Knight • 7-26, 10-20

One Hour To Live ( ) • C.Bickford-D.Nolan • 7-7, 11-10, 10-10

Oregon Trail (serial) • J.M.Brown-L.Blankey • 3-11

Riders of the Purple Sage ( ) • J.M.Brown-E.Knight • 8-23

Details under title: Vigilante War

Rip ( ) • F.Rathborne • 8-14, 9-29, 12-14

Tropic Fury (62) • G.Murray • 7-1, 10-12, 10-35

Umbrella (87) • G.Lane • 7-19, 8-11

Two Bright Boys (serial) • F.B'holm-’W.Jooper • 6-2, 7-15, 10-17

Westerners, The ( ) • J.M.Brown • 8-25

Details under title: The Galloping Kid

Wheelers, The (serial) • F.Rathborne • 7-19, 8-17, 11-17

Details under title: Can't Hang Me

MISCELLANEOUS PRODUCERS

1939-40 Features • Completed (3) In Production (0) Westerns • Completed (0) In Production (0)

INVISIBLE KILLER, THE

Mystery Melodrama—Shooting started: October 31


Director—Sherman Scott

Producer—Sig Neufeld

Story: Grace Bradley and Roland Drew break up a gambling ring which has been using a telephone and internal gun system for murdering its opponents.

RELEASE CHART

Beasts of Belfoo ( ) • H.Drew-R.Prasue • Details under title: Invisible Undercover

Buried Alive ( ) • H.Robertson • Details under title: Torpedo Ship

Torture Ship ( ) • H.Talbot-P.Fichel • Details under title: Invisible Undercover
BLONDIE BRINGS UP BABY ... Columbia continues to delve into the private lives of the comic strip Bumstead family. Blondie, who usually has her hands full managing the household consisting of herself, the ever-distracted Dagwood and their mischievous Baby Dumpling, has her full share of problems in this latest adventure. Dagwood alters the construction plans for an apartment house and loses his job, but Dumpling wins the heart of a rich old man, who buys the house as a home for convalescent children. Penny Singleton, Arthur Lake and Larry Simms again portray the Bumsteads.

DISPUTED PASSAGE ... Lloyd C. Douglas is one of our better story weavers, endowing his suspenseful dramas with a homely philosophy. "Disputed Passage" was a successful novel. Now Paramount has transformed it to the screen and, according to our reviewer, the result of quite satisfactory. Akim Tamiroff, we are told, delivers an outstanding performance as the cold man of science, who learns thru a young assistant that love may often achieve what medicine and science fail to do. John Howard, given his first important role, does a fine job. Dorothy Lamour is the attractive instrument thru which author Douglas proves his philosophy. It is reviewed in this issue.
What the Newspaper Critics Say

FIRST LOVE
(Universal)
... Good humor ... Romantic warmth ... Delightful entertainment ... Mr. Koster has achieved something of a tour-de-force in making the script stand up dramatically, giving it pace, verve, humor and feeling in his direction ... Miss Durbin has shown incompetently that she is a fine and enchanting actress, no matter what her age ...
Howard Barnes, N. Y. HERALD TRIBUNE

... If Miss Durbin’s latest offering isn’t as contagious as some of her others, it at least has the virtue of freshness and sparkle and many chucklesome moments ...
William Boehnle, N. Y. WORLD TELEGRAM

... Good plus ... Bright and clean and wholesome and winsome and homorous and romantic—and what with little Deanna’s gift of song, a musical treat besides ...
Irene Thirer, NEW YORK POST

... Given expert treatment to bring out the heart-warming qualities of a well-told story, fairy-like enough to be thoroughly enjoyable ...
Andrew R. Kelley, WASHINGTON TIMES-HERALD

... Pretty tale, told with enough sophisticated seasoning to make it palatable to the jaded ... Deanna is as winsome and delightful as she has been in all her films ...
Gloriously, Melodrama, Mana-Rousing, One Graphic .. Brittle, Going Direct-
Swift. Inept Qualities what ...
Elzie Farn, PHILADELPHIA RECORD

NINOTCHKA
(M-G-M)
... Great actress reveals a command of comic inflection which fully matches the emotional depth or tragic power of her earlier triumphs ... Ernst Lubitsch has put his famous directorial touch on the film and it is leavened with witty lines and deft characterizations ... Talented director has created hilarious passages ... It is a Garbo triumph ...
Howard Barnes, N. Y. HERALD TRIBUNE

... One of the sprightliest comedies of the year ... Gay and impertinent and malicious show which never pulls its punch lines ... Finds the screen’s austere first lady of drama playing a deadpan comedy role with the assurance of a Buster Keaton ...
Frank S. Nugent, NEW YORK TIMES

... Having demonstrated, again and again, that she is just about the finest dramatic actress on the screen today, Greta Garbo now proves that she is a comedienne of equal greatness and distinction ... Frolicsome, frothy and completely delightful ... Artful blend of satire and romance ...
William Boehnle, N. Y. WORLD TELEGRAM

"Excellent ... Gloriously, uproariously amusing cinema satire ... Everything in the way of adult entertainment ... Inimitable Lubitsch touches ... Garbo is completely magnificent as Ninotchka ...
Irene Thirer, NEW YORK POST

THE ROARING TWENTIES
(Warners)
... Panoramic melodrama ... Jimmy Cagney handles a composite figure of a Big Shot of the twenties with such skill and power that a reader scattered and obvious rehash of speak-easy and bootlegger doings is heavily freighted with excitement, color and even suspense ...
Howard Barnes, N. Y. HERALD TRIBUNE

... If the film is sprawling, cruel, fantastic, bloodthirsty, it is only because the ‘20s were cruel and bloodthirsty and fabulous ... Jimmy Cagney plays with a drive and a power that few other actors on the screen can match, much less surpass ...
William Boehnle, N. Y. WORLD TELEGRAM

... Melodrama of action, hard-hitting sequences and violence ... Perfect script of its kind, plus superb direction plus Cagney at his best with splendid help from Bogart, McHugh, Kelly, Miss Lane and others ...
W. Ward Marsh, CLEVELAND PLAIN DEALER

... Graphic picture of that fantastic past which conceived prohibition, beer barons, flappers and machine-gun racketeers ... Rather ruthless exposé ...
Andrew R. Kelley, WASHINGTON TIMES-HERALD

20,000 MEN A YEAR
(20th Century-Fox)
"... Material is fairly familiar to a regular filmgoer ... Slipped script and indifferent acting and directing ... Inapt portrayals ...
Howard Barnes, N. Y. HERALD TRIBUNE

"... Series of loose ends rather than a compact whole ... Manages to be fairly entertaining ...
William Boehnle, N. Y. WORLD TELEGRAM

"... Good ... Nice sense of balance—not over-playing for sensational effects. And the air stuff is extra good ...
Irene Thirer, NEW YORK POST

... One of those enjoyable ‘sleepers’ ... Honestly written, directed and acted, and its sum is first-rate entertainment ...
Henry T. Murdock, PHILADELPHIA EVENING LEDGER

DISPUTED PASSAGE
(Paramount)
... Smacks of synthetic drama and not too subtle moralizing ... Forcefully written and rather well played ...
Frank S. Nugent, NEW YORK TIMES

... Could scarcely have been more sentimental, trite, or metaphysically muddy ... Some passages of pictorial excitement ... Dull when it should be most dramatic ...
Howard Barnes, N. Y. HERALD TRIBUNE

... Brittle, tense, earthy quality which is both engaging and contagious ... When, however, love enters into the picture in the person of Dorothy Lamour, even minus her sarong, it goes the way of all penny dreadfuls ...
William Boehnle, N. Y. WORLD TELEGRAM

... Good ... Going to be enjoyed by many people who look for uplift, education and a suggestion of thought ...
Archer Winston, NEW YORK POST

ALLEGHENY UPRISING
(RKO-Radio)
... Sprawling, confused costume picture which just seems like a lot of actors dressed up in coon-skin caps, leather jerkins and soldier suits, wandering around on location ...
B. C., NEW YORK TIMES

... Great wooden forts, Indians and British soldiers abound to provide a stirring back drop for a thin romance ... Started out as an epic historical drama and got tangled up in romance ...
J. P., N. Y. HERALD TRIBUNE

... Thrilling and entertaining cowboys-and-Indian item rather than a carefully documented historical offering ...
William Boehnle, N. Y. WORLD TELEGRAM

... Swift and sweeping appeal of boss-owry de luxe ... Essentially a pulse quickener of the fight-to-a-finish variety ...
Irene Thirer, NEW YORK POST

DRUMS ALONG THE MOHAWK
(20th Century-Fox)
... Singularly satisfying ... Has had consumate stageing; it has also had splendid acting ... Lacks unity but, thanks to its direction and its playing, it is a genuinely distinguished historical film ...
Howard Barnes, N. Y. HERALD TRIBUNE

... Rousing, colorful, exciting historical romance ... Directed with great vigor, expert character observation and a fine feeling for letting the camera tell the story, the photoplay is an absorbing entertainment as well as a graphic picture of the American struggle for liberty ...
William Boehnle, N. Y. WORLD TELEGRAM

... Excellent ... Romantic adventure yarn, filled with intrigue, the stark realism, the pathos, the fury and the flight of pioneer times ... Cast is excellent on the whole ... Certainly on the superior list ...
Irene Thirer, NEW YORK POST
'OUR NEIGHBORS-THE CARTERS' OK FAMILY DRAMA

Rates  Good in neighborhoods and rural

Paramount
83 Minutes

Directed by Ralph Murphy

Here is a warm, human, intelligently done family drama which will find a profitable response in neighborhood and small town houses. It has its faults, such as a slow start. Some bad cuts and a few exaggerations, but, on the whole, the story accomplishes most of its purposes faithfully and entertainingly. Wisely, the younger cast are not called upon to carry the picture. Their capable and more experienced elders shoulder the burden admirably under the deft directional guidance of Ralph Murphy. Word-of-mouth advertising will help.

Story casts Frank Craven and Fay Bainter as the parents of a brood of five. Craven, a druggist, loses his business when his store lease is sold to a chain firm. Things go bad for the family. Edmund Lowe, an old friend, offers to alleviate the situation by adopting one of the children—a step he presumes will please his unhappy wife, Genevieve Tobin. At the last moment this plan is rejected. It is Miss Tobin who straightens things out when she has Lowe cause the removal of the chain store and return to his old stand.

Bainter and Craven team effectively. Both give natural, restrained performances. Edmund Lowe, in a new type of role, is the hit of the show. Miss Tobin was an admirable choice for her role. Nana Bryant impresses vividly in the difficult key role of Lowe’s secretary who is sent to make arrangements for the adoption of the child. Scotty Beckett and Bennie Bartlett are the outstanding members of the juvenile contingent.

Ralph Murphy’s direction is a persuasive blend of comedy and drama combining to tell a moving and provoking story in simple, forthright fashion.

HANNA (Hollywood)

'THOSE HIGH GREY WALLS' ENGROSSING PRISON DRAMA

Rates  Fair; O.K. alone in action spots

Columbia
81 Minutes
Walter Connolly, Onslow Stevens, Iris Meredith, Bernard Nedell, Paul Fix, Oscar O’Shea, Nicholas Sussmanin, Don Beddoe.

Directed by Charles Vidor

By stressing the human angle of prison life and playing up several excellent characterizations, Director Charles Vidor has turned out an absorbing and out-of-the-ordinary programmer. Starting slowly, the picture gradually gathers suspense and the climax is packed with the melodramatic action one expects to find in a prison film. Although “Those High Grey Walls” lacks extraordinary name value, it is interesting holding fare for dual bills anywhere, while action houses should be able to sell it alone.

Romantic interest has been almost completely neglected and it is not missed during the unfolding of a story which, primarily, concerns a warm-hearted convict’s one-man struggle to improve conditions for his fellow prisoners. That superb actor, Walter Connolly, adds depth and feeling to this character and it is his performance that adds distinction to a low-budget picture.

He plays a kindly country doctor, who is given a huge send-off by his many patients and neighbors as he leaves to serve a jail sentence for having removed a bullet from a fugitive boy. No use is made of his medical knowledge in the penitentiary until he incurs the enmity of the embittered prison surgeon by saving the life of a prisoner who had been given up for dead. Assigned to the prison hospital, Connolly finally wins the young doctor’s friendship by removing a fixation that had ruined his medical career. When Connolly is falsely accused of a mercy killing, the convicts rally to his support by forcing a confession from the actual murderer and the kindly man wins a pardon.

Onslow Stevens gives a straightforward portrayal of the unhappy prison surgeon and Paul Fix gives an effectively cringing performance as a stool pigeon. Bernard Nedell makes the role of a tough guy with hypochondriacal tendencies stand out.

AD TIPS: Enlarged cutout heads of various prisoners behind bars makes an attention-catching lobby display.

LEYENDECKER

'20,000 MEN A YEAR' TIMELY AVIATION DRAMA

Rates  Good generally

20th Century-Fox
82 Minutes
Randolph Scott, Preston Foster, Margaret Lindsay, Maxie Rosenbloom, Robert Shaw, Mary Healy, George Ernest, Kane Richmond, Douglas Wood, Sara Yung, Paul Stanton, Edward Gargan, Harry Tyler, Sydney Miller, Edwin Stanley.

Directed by Alfred E. Green

The basic story idea behind this picturization of the development of aviation manpower is good, but it is unfortunate that in many spots the spectacular scenes lose their effect because of faulty dialogue and inept direction. Too, audiences may be perplexed by the inconsistency of the screenplay which at first illustrates the brevity of the transport pilot’s career only to later glamorize aviation as a promising field for youth. However, the less discriminating filmgoer might find “20,000 Men A Year” a fast moving drama with plenty of thrills and action. It offers splendid exploitation opportunities for the enterprising exhibitor. Grossees should average in neighborhood and action houses.

Feeling he has been unjustly suspended from his pilot’s berth at the instigation of Preston Foster, a Government inspector, Randolph Scott quits his job and buys a rundown airport. On the verge of losing it, his investment is saved when the Government takes it over to train students. Foster, it develops, has been instrumental in this. He sends his brother, Robert Shaw, to receive Scott’s training. Shaw, bailing out of a plane, is lost in the Grand Canyon. The heroism of Scott and George Ernest saves him. Romance is slight—between Scott and Margaret Lindsay, older sister of Ernest.

Scott is sympathetic as the aviator-instructor. Ernest and Shaw lend solid support. Margaret Lindsay and Foster are seen briefly to advantage. Maxie Rosenbloom’s comedy is routine.

CRANE (Hollywood)
MIRACLE ON MAIN STREET . . . It looks like Columbia has knocked out one of those profit-getting little exploitation programmers in "Miracle on Main Street". It's a yarn about a sideshow dame who found an abandoned child and thereby found her first happiness. Margo plays the dame; Lyle Talbot, her wicked husband; Walter Abel, the man who wins her love. William Collier, Sr., Wynne Gibson, Jane Darwell are in the cast.

CALL A MESSENGER . . . As though the Little Tough Guys are not enough trouble for one picture, Universal tossed in a couple of the "Dead End" Kids for good measure. Saved from reform school by the manager of a Postal-Union Telegraph office, Billy Halop joins up as a messenger and brings in his whole gang. Eventually, Billy and mob come into conflict with some gangsters, one of whom has been pursuing Billy's sister, Mary Carlisle. In a blaze of gunfire and a wild auto chase, the kids round up the mobsters and win motorcycles as a reward. Larry Crabbe, El Brendel, Victor Jory, Anne Nagel and Robert Armstrong support the kids.
NEW YORK TIP-OFF

FRANKLY SPEAKING

By LEYENDECKER

NEW YORK PRODUCTION

Well, so New York's energetic little mayor, has "invited" the motion picture industry to move from Hollywood to New York!! To those on the inside, the announced intention of LaGuardia that we have decided that we are going to make motion pictures in New York City," while well-intentioned and basically reasonable, seems doomed to failure or, at best, a brief period of success. Not that there is any real reason why the discussed ten per cent of the annual film output could not be made adjacent to Broadway—the show-case for acting talent and the theatrician training ground for many present-day picture stars. But it has been attempted many times and the results have never been extraordinary.

Nobody really expects New York, where mass production actually started, to ever again take its place as the production head-quarters of the film industry. But if only some of the feature-length output could be produced in or near this city, it would be good news to that small body of craftsmen who have held on hoping for just such a move. The Mayor seems determined to follow his plan through and the unions of artists, stagehands, mechanics and other labor concerned in the making of motion pictures are said to back him in his move.

Since two feature films, "Back Door to Heaven" and "One third of a nation . . ." were produced at the Eastern Service Studios here late in 1938 for Paramount release, Eastern production has been at a comparative standstill. Other than a few commercials, foreign films and shorts, nothing of importance has been filmed at New York. Several well-laid plans, such as that of Lee Garnes to produce "And So Goodbye" for RKO and Al Christie's desire to film three features for Monogram, have been announced for Eastern productions but these seem to have come to naught. However, Jack Skirball, who has been here to complete the arrangements to film a John Wildberg production, "Angela is 22" at the Eastern Service Studio, still maintains that filming may get under way at Astoria in January and the film will be released by Columbia.

Now it is a new film company, New York Pictures, Inc., which announces that a story of New York, "Before I Die," will go into production here within six weeks at either the Astoria plant or the Biograph Studios in the Bronx. Roasting the names of Ben Hecht, as president, and George Jessel, as vice-president, the company has reason to expect that they may succeed where others have failed. We wish them well.

Ten years ago, when talkies were just starting, Paramount had a substantial schedule of productions in the making at its well-equipped studio in Long Island. Produced by leading directors and with important stage stars in the casts, many of these pictures turned out so well that the powers-that-be in Hollywood started to get worried. So worried, in fact, that some people are suspicious that they were behind the fact that the budgets on New York films started to expand to unreasonable proportions. Figures being the only thing with which bankers were impressed, it was only natural that after a few expensive flops (such as "The Battle of Paris") were turned out, it was decided, "in the interests of economy", to concentrate production on the West Coast. Thus the position of the Hollywood moguls was again insured and their personal fortune, tied up in California real estate and other West Coast ventures, were made safe and sound.

When Mayor LaGuardia, fighter that he has proven himself to be, bucked up against these mighty men, he will find himself with a tough battle in his hands. Despite his figures that pictures can be made in the East for the same or less money and despite the fact that New York production might add a fresh note to the deadly sameness of product turned out in Los Angeles, LaGuardia seems destined to drop the idea after a short try. Unfortunately it is, for the sake of the expert craftsmen in New York and for the good of the film industry that this is likely to happen. But as long as those now at the top continue in power, this condition will prevail.

Crisp Fall weather, recent holidays and football crowds in town have placed three-week films in the ascendant in the Times Square district. Standouts are Garbo's "Ninotchka" which was set for three weeks at the Radio City Music Hall following an opening day which saw long lines waiting outside the massive theatre, and "The Roaring Twenties," also assured of three stanzas at the Strand after a first day which went ahead of the house record recently set by "Old Maid." "Drums Along the Mohawk," piloting by the notices, started its third week at the Roxy and "First Love," which went into its second at the Rivoli, will probably equal the four week run of "Jamaica Inn," its predecessor.

The Paramount is satisfied with highly profitable two week runs in conjunction with screen star personalities on the stage. The Martha Raye—"Disputed Passage" holderover week will be followed by "The Cat and the Canary" with Tony Martin in person. Better than average business was also reported for "Allegeny Uprising" for which the Paulette Goddard has been nearly departed from its regular second-run dual-feature policy. The one week of "Dancing Co-Ed" at the Capitol and the Rialto with "Call a Messenger," the criterion with "Main Street Lawyer" and the Globe with "Fugitives at Large" were only fair. "Goodbye, Mr. Chips," which finished 26 weeks and brought in over $100,000 to the Astor Theatres was followed on Nov. 14 by "The Mill on the Floss," a Standard Pictures release which will play a minimum of three weeks. After three mild weeks of "Port of Shadows," a French film, Harry Brandt's Central reverted to its former policy of dual first runs consisting of an action film and a western.

Press gatherings arranged by the major companies recently were literally topped by Universal's reception for Henry Koster, director of Deanna Durbin's films. Nat Blumberg, U. president, and President Lewis Howard, Koster's best protege now in "First Love," was also present. . . . United Artists' swanky cocktail party for Ruth Terry, new Walter Wanger discovery now in "Ladies Know Too Much," took place at the Seven-Eleven Club, which has been a rendezvous for socialites since it opened a few weeks ago. . . . Executives of Standard Pictures played host to the trade and fan press this week at the Hotel Astor across the street from the Astor Theatre where "Mill on the Floss" opened on Tues.

George J. Schaefer, president of RKO Radio, returned this week from a brief vacation in Florida stopping off en route in Rocky Mount, N. C. for the world premiere of Kay Kyser's "That's Right, You're Wrong." Ned Depinet, vice-president; S. Barret McCormick, ad and publicity director; Ken Hallam of the home office, the entire Kyser troupe and David Butler, director of the film, had made a special trek from New York to attend the festivities . . . Another Florida vacationist was Lou Pollock, Universal Eastern ad and publicity head, now back at the home office as in William Seully, U's general sales manager, who has returned from a series of mid-west sales meets . . . Jimmy Grainger, Republican president, and Herbert J. Yates are again at 1776 Broadway after a short exchange tour while Herman Wobber, 20th-Fox sales manager, has returned to the home office here from a nationwide sales tour.

Major Albert Warner; Grad Sears, Warners general sales manager, and the company's district managers and home office executives, held conferences here last week on plans for the Fourth Annual Sears Drive which will start Dec. 24 and run for 16 weeks. Charlie Einfeld, Warners ad and publicity head who has been planning campaigns and seeing plays here recently, postponed his return trip to the West Coast until this week . . . Irene Lee, Warners studio story editor, and Kenneth McKenna, Coast story head for M-G-M, have also been glimpsed attending Broadway's first nights as have Jack Cohen, King Vidor, Gail Patrick and Wallace Ford. Other Hollywoodites, who are here for some playing but trying to avoid first night crowds, are Greta Garbo, Charles Laughton, Robert Taylor and Barbara Stanwyck and Joan Blondell.

David Hanna, FH's West Coast Editor, is in town to survey the local scene. He accompanied actor Melvyn Douglas on the trip.
SHORT SUBJECTS

FROM BOSTON
By Barclay

Julius Meyer has taken over the Majestic in W. Springfield, formerly operated by him.

Ethel Sealsky, of the Western Mass. Theatre office, is recuperating from an auto accident. She is sister of Phil, the M&P booker. . . . Allied Exhibitors can use a good man for Connecticut representation. Contact Arthur P. Howard, William Alperin, Lieberman execs, was given luggage at a stag held for him. He will be married Christmas day. . . . Many Hollywood big names are now appearing in person in Boston legit shows. Among them are Paul Muni, Phil Regan, Benny Grable, Harry Cohn, Jimmy Durante, Mickey Rooney, Elissa Landi, and many more. The Broadway stars will go up across from Old South Church.

Election of Cinema Club's executive board will be held at a downtown hotel on Dec. 6. . . . M&P Theatres are now operating Joel's circuit of six houses in Baltimore, Somerville, Arlington and Taunton. Joelson announced his retirement from active business. . . . Elissa Landi had a lecture date in town for the second year in a row at the Somerset Hotel.

Harry Thomas and the National's cowboy star is making a long personal appearance tour in New England, playing two and three-day dates. He was booked into all the Warner houses. . . . Midnight shows were held in celebration of Armistice Day. . . . Roy 'Rank Night' Hoffner was in New York for a few days. . . . Idle Hour, managed by F. T. Carr in Hardwick, Vt., is closed following a blaze. . . . Ray Johnston, Selbrooks' program presy, plans to see the Harvard-Yale game as guest of Steve Brody, local franchise holder. . . . Columbia's Bill Marshall was out for an arm operation. He is now back on the job. . . . Harry Asher is now located at 50 Piedmont St. He placed 'Beasts of Berlin' with Nate Goldstein's circuit. . . . Frank Lydon and Arthur Howard attended the regional meeting of Allied Exhibitors at Philadelphia. . . . Jean Muir was in town to speak on behalf of labor conditions in local night clubs. She condemned managers who worked kids for peanuts. . . . Local legit houses signed contracts with the I-E Theatricals Employees union, placing doormen, usherers and porters on a 40-hour week with overtime pay. Pay increases up to 35 percent have been won by the union. . . . Jack Goodwin, Met manager, is feeling much better, now that Ralph Paxton is behind bars. Paxton sent him a threatening letter asking for $2500 "or else." . . . Suit of Morse and Rothenberg circuit against the major distributors was resumed on Nov. 6, following a summer recess. Charles Morse took the stand to testify. . . . Ault Rudeinstein, Malden theatre operator, won a free trip to New York and tickets to the Army-Navy game, by taking a chance. This chance cost 10 cents and was on a punchboard.

FROM PHILLY
By "Jaywulder"

The Earle closes down Nov. 30th, contract with the musicians having expired. The fiddlers and tooters come out of the Fox, too, that same day. It is quite possible that peace with the union will be made before Xmas and the 11th & Market St. spot will reopen in time for the holidays. . . . Leo Posel opens his new Tyson Tuesday night. (21st). Meanwhile, work goes forward on another Posel house in the same section. . . . The Variety Club has already lined up Senator Burton K. Wheeler and Lowell Thomas to address the forthcoming Annual Banquet. . . . Charlie Dutkin, that veteran impresario, this week was installed as commander of the Parkside Post No. 151 of the VFW. . . . War and Navy are still bickering between Alexander Film and Dave Hirsh about screen advertising. Hirsh is peddling ad trailers for Camel Cigs, which Alexander claims cannot be shown in thea- tres with which they have no contracts. They say their contracts are exclusive. . . . "Hitler—Beast of Berlin" opens at the Erlanger Sun. (20th). George Fishman, who has put over some exploitation honeyes in this area, is heading the halybo. Charles Schwartz was named chairman of the Tent 12 House Committee . . . The Marcus Bros., Allied Execs., are distributing "Mill of the Floss," the British pic now running at the Astor, N. Y.

Harry T. Jacobs, who was a regular Muni, is now booking for Fox. He is Edgar Moss' son-in-law. . . . Those matrimonial rumors are again swirling about. . . . A. E. Levy, who is now booking for Fox, is certain the Marx brothers, Edgar Moss and Oscar Neufeld have the contingent of local film publics of the D. C. Variety Club's banquet Sat. night. . . . The Eastern Regional Directors of Allied met at local organization headquarters last Tues. under chairmanship of Frank C. Lydon of Mass. Distributor concessions came in for discussion and Lydon's statement called them "merely articles of appeasement" to offset the Neely Bill. Attending the confab from this territory were: Sidney Samuelson, Ben Fertel, David Milgram, Milton Rogerson, Joseph Conway, Harry Perelman, David Shapiro . . . Laura Lee, the young lady who talks about movies in The Evening Bulletin, devoted her column of Nov. 13th to some pointers on the Neely Bill. Her comments were prompted by a query from a reader, who complained about dual bills of cheapies and asked what the Neely Bill would do to improve the quality of pic. Miss Lee gave the exhibitors and distributors side of the story, and it certainly made the Neely Bill seem absolutely necessary!!
FIRST LOVE... It was inevitable, we suppose, that Deanna Durbin must grow up. Since it was, at least we had the consolation of knowing that her coming out would be managed by those who had tutored and guided her so shrewdly in her younger years. Director Henry Koster and Producer Joe Pasternak have handled the young lady’s debut in the field of Romance adeptly, the critics tell us. In this Cinderella tale, Deanna meets and falls in love with a handsome, wealthy young man—runs afoul of a vicious and pretty enemy—but triumphs in the end. She sings several songs, too. Universal, as usual, releases.

ON YOUR TOES... This Zorina has been aptly called a “streamlined dream”. Star of the stage hit, “I Married An Angel” and seen only briefly in “Goldwyn Follies”, the ballerina bursts out in “On Your Toes” as a full fledged star. The courageous Warner Bros. took a chance in making her first vehicle a story about the ballet, but smartly jazzed it up by a bit of lampooning. To further enhance its popular appeal, they tossed in some suspense by making the hero the object of an intended murderous attack during the course of a show. Eddie Albert, of “Brother Rat” fame, Alan Hale, Frank McHugh, and James Gleason support La Zorina.
Quick Watson — the NOODLE!

What medium of advertising is the envy of every National Advertiser?

- Elementary, my dear Watson! The NATIONAL SCREEN TRAILER on your screen, selling a 100% customer-audience at every performance.

What medium of advertising makes action speak louder with words?

- A simple deduction, Watson! The NATIONAL SCREEN TRAILER combining the highlights of your picture . . . with the emphasis of printed selling copy . . . into one streamlined, quick-action entertaining sales message . . . at one and the same time.

Quick, Watson, the Noodle! Why is the NATIONAL SCREEN TRAILER the BEST SELLER IN THE BUSINESS?

- Because, my dear Watson, it’s cheap and effective . . . it actually sells seats at lower cost per person reached than any other advertising you can buy.
HOLLYWOOD'S WAGE PROBLEM

Exactly how imminent was an actual shutdown of the industry last week, only the heads of the film companies and the leaders of the studio unions really know. How much bluff there was on both sides, only they know. But, accepting the entire episode at face value, an observer might make some pertinent comments.

The major film producers can blame only themselves for the demands labor makes upon them. Or, perhaps, we might say that they should be thankful they are in position to meet those demands without being forced out of business. An industry from which one executive paid himself the highest (by far) income received by any individual in the United States last year, almost $1,300,000, and from which such lush salaries are paid to dozens of others, can hardly expect, nor does it deserve any sympathy when those earning $20 or less per week ask a ten percent increase.

On the other hand, the unions could hardly have selected a less opportune time to make their demand. There is no doubt but that the loss of so much foreign revenue will force some curtailment of production plans. If costs go up, some of the producers are bound to reduce the number of pictures they had intended to make and this will result in less work for those same low-salaried, part time workers for whom this raise was obtained. Thus, it might develop that the union leaders blundered.

Reliable estimates indicate that the increase will cost the studios about $250,000 annually. Divided among them this sum will hardly work a grave hardship on any of the big companies. Those who will be substantially affected are the independent studios and the individual producers who release through major distributors. The loss of European revenue has already struck a severe blow at these producers and an increase in their production costs at this time may make their financing problems more difficult. The independents work on a narrow margin of anticipated profit and the unit producers do not have large programs over which to spread increased costs. The unionists might consider these facts.

From the American exhibitors' viewpoint we can see one great advantage accruing from the loss of foreign revenue and the wage increase. It might become unprofitable for the major film companies to turn out the quickies that have been driving countless people away from film theatres. Those quickies, ground out so hastily and cheaply, were profitable because they found a ready market in Europe and were foisted on American exhibitors. For the native market alone they might not be worth producing. The producers might then concentrate all their resources, energies and talent on bigger pictures. If that is the result, it will once again prove the ancient adage: "'Tis an ill wind..."

The Hollywood wage problem is not settled. It will be reopened sometime before February 15th, until which date the ten percent increase was granted by the studios. At that time both sides will endeavor to prove their cases for terminating or making permanent the raise. The producers must come to the realization that they won't have a leg to stand on if the high wages in the upper brackets remain untouched.

MOE WAX
THE WHOLE COUNTRY

...TO SEE DIETRICH LET HERSELF GO!

Jimmy makes Marlene change her brand!

A Dietrich with a difference — rouged but rugged — who fights, yells, yodels her way, sharp-nailed to love!

A PROSPEROUS NEW YEAR'S ATTRACTION—AND PRINTS IN YOUR "U" EXCHANGE NOW!
Universal Presents

Marlene Dietrich • James Stewart

in

Destry Rides Again

Charles Winninger • Mischa Auer
Brian Donlevy • Irene Hervey
Una Merkel • Allen Jenkins
Warren Hymer • Billy Gilbert
Samuel S. Hinds • Lillian Yarbo
and Joe King

Original screenplay by Felix Jackson, Gertrude Purcell, and Henry Myers • Based on the novel by Max Brand

Directed by George Marshall
Produced by Joe Pasternak

A Joe Pasternak Production

National Release
December 29
'TOWER OF LONDON' OUTSTANDING HISTORICAL DRAMA

Rates ★★ ★ if exploited
— Hollywood Preview —

Universal
92 Minutes
Directed by Rowland V. Lee

"Tower of London" is a cavalcade of history and horror based on the life and times of King Richard III, one of England's cruellest sovereigns. Action, suspense, and realism make this picture unique among historical dramas where mere orientation has been too much the rule. However, "Tower of London" will require exploitation to realize its full boxoffice potentialities. The acting is superb and the story holds your interest, but the plentitude of horrors and slight romantic appeal might take its toll of those moviegoers who ask little from film fare but laughter and love.

The story deals with actual English history from 1471 to 1485. The scheming and plotting for the throne of Richard Duke of Gloucester, with the assistance of Mord, the Executioner, (Karloff) is grimly highlighted by the stabbing of deposed Henry VI, (Miles Mander), drowning of the Duke of Clarence (Vincent Price) in a "batt of maimssey wine" and the smothering of the two princes (Ronald Sinclair and John Herbert-Bond) in the "Bloody Tower" and their burial beneath a stone step. Two famous battles are also shown, in one of which Richard is killed. Duns, tortures, executions, and plundering of the Royal Treasure accent the story.

Rathbone tops all past performances with his sinister portrayal of Richard. Karloff, as the executioner, also is outstanding. Hunter plays his part with ease and finesse. Vincent Price's scene in the wine cellar with Rathbone is a performance in itself. The support is good.

Direction by Rowland V. Lee and script by his brother, Robert N. Lee, blend to perfection. Both director and writer have captured the spirit of the times.

CRANE (Hollywood)

'WE ARE NOT ALONE' DRAMA OF DUBIOUS B.O. VALUE

Rates ★ ± generally: slightly more in deluxe and first run houses
— Hollywood Preview —

Warner Bros.
110 Minutes
Directed by Edmund Goulding

The story of "We Are Not Alone" is drab, heavy and futile. This futility makes it difficult for the spectator to sympathize with the characters and situations because the characters' own blunders and shortcomings are responsible for the situations in which they find themselves. Too, the story is unoriginal. It has been done many times before in more entertaining manner. We feel, therefore, that WB has a problem picture on its hands—one that may garner good grosses in the deluxe locations, but will be difficult to sell elsewhere. The Muni name will assure it of fair grosses anywhere.

Paul Muni, an English doctor, befriends forlorn Jane Bryan, a dancer, and brings her into his home to act as governess for his son. When Muni's nagging wife learns of the girl's past, she demands she leave. Muni insists she stay and Robson takes the child away. Later, the child breaks a bottle of poisonous poisons in his father's office and unwittingly puts them in a bottle containing headache pills used by Robson. The latter dies and Muni and Bryan are accused of murder. After facing all sorts of false accusations of their relationship during the trial, Muni realizes he does love the girl. Both are sentenced to die and Muni confers with the thought that they are not the only ones to die without reason.

Miss Robson dominates the picture as the cold, hateful wife and mother. Muni seems miscast in a role that called for a character of less natural strength. Yet his performance is technically perfect. The support is good.

Edmund Goulding's direction is too heavy.

HANNA (Hollywood)

'FOUR WIVES' FINE SEQUEL TO FOUR DAUGHTERS

Rates ★★ ★ in all except action houses
— Hollywood Preview —

Warner Bros.
100 Minutes
Priscilla Lane, Rosemary Lane, Lola Lane, Gale Page, Claude Rains, Jeffrey Lynn, Eddie Albert, May Robson, Frank McHugh, Dick Foran, Henry O'Neill, Vera Lewis, John Qualen.
Directed by Michael Curtiz

"Daughters Courageous" and compares favorably with the first of the trilogy. The boxoffice results will be very much on the bright black side of the ledger in all except the cheaper action spots.

There are really four stories rolled into one. Most important theme is that concerning Priscilla Lane, now engaged to Jeffrey Lynn, who learns that she is to have a baby by her dead husband (John Garfield, who committed suicide in the first picture). To conquer her melancholia, Lynn, whose love is undimmed by this discovery, writes and conducts a symphony based on a musical composition of Garfield's, giving the dead man credit for the work. Sub-plots deal with the romance and eventual marriage of Rosemary and Eddie Albert, Frank McHugh's ardent desire that his wife (Lola Lane) have a child, and the happiness of Dick Foran and Gale Page, the childless couple, who adopt a baby. Lola finally has twins, much to the delight of papa McHugh.

No one in the finely balanced cast can be accorded special honors, all acquiting themselves admirably. Each one seems a real, living person, whose actions are human and understandable.

Michael Curtiz directed with a gentle, knowing hand. He kept the story flowing smoothly and allowed no false notes to creep in.

A highlight for music lovers is an original symphony by Max Rabinowitz, entitled "Moderne," which, incidentally, is cleverly photographed.

CRANE (Hollywood)
70% FOR 'THE WIND'!

A couple issues back we heeded the rumors that Metro would ask 65 percent of the gross for "Gone With the Wind" and suggested that the company might just be sending out a trial balloon to learn if it will be able to get 50 percent without too much squawking.

Perhaps Metro is serious about this, or possibly we hit the nail on the head with our previous surmise. At any rate, we are now told that Leo, Lord of the Jungle, will demand no less than 70 percent of your gross receipts for the David O. Selznick production. Furthermore, it seems that you will be obliged to increase your admission prices for the privilege of doing your bit to build an anticipated ten million dollar domestic gross on this picture.

Roar, Leo, roar! But remember our warning that if you try to get even so much as 50 percent, "Gone With the Wind" will not play hundreds of theatres it might otherwise play. Remember that exhibitors no longer are suckers for establishing precedents on which you can base more onerous sales terms in the future.

If "Gone With the Wind" is the hit you expect it to be (and we hope it will be), everyone concerned can reap abundant profits from the extended runs it will warrant.

BUILDING NEW STARS

The need of developing new acting talent is fully recognized by everyone in the industry. More concentrated effort is being spent in that direction than at any other time in filmdom's history and it is a healthy sign.

We find fault, however, with the procedure adopted by some studios in introducing their new "names". Paramount, for instance, is preparing to release several pictures with casts of principals virtually unknown to the movie-going public. This is an unwise policy. No matter how talented these newcomers may be, film patrons usually look for the names of players they know before they will pay admission to see a picture. Of course, there is the exception, the occasional picture of extraordinary merit which gathers momentum rapidly by favorable word-of-mouth advertising. But the average film without known names usually has played thru all the runs before most people hear anything about it, and some very striking new personality in the cast might not be seen by millions of filmgoers.

Universal introduced little Gloria Jean by starring her in her first picture. The child would have reached a far wider audience if she had been given billing secondary to some established star—and her unique talents would have left a large audience waiting for her next release. An example of what we regard as the sensible method of bringing new performers to the fore is Warner Bros. handling of John Garfield. He was just another one of an evenly balanced cast in "Four Daughters", but his dynamic personality made him outstanding and he was ripe for starring immediately.

We have pointed to Paramount specifically, because this company has announced plans for making a number of features with new names dominating the casts. Just glancing thru our Production Record in recent issues we find the following forthcoming Paramount releases:


"All Women Have Secrets", with Joseph Allen, Jean Cagney, Virginia Dale, Peter Hayes.

"The Biscuit Eater", with Billy Lee, Cordell Hickman, Richard Lane, Helen Millard.

"Strange Money", with Ellen Drew, Robert Paige, Judith Barrett.

Aside from the fact that this policy of attempting to build new stars without the support of established names seems to defeat its own purpose, it is unfair to Paramount's exhibitor customers. Comparatively few people will see the pictures listed above and that means that the exhibitors who play them take a licking. In their enthusiasm to build the stars of tomorrow the Paramount executives apparently have overlooked these facts.

INFORMATION, PLEASE!

We're worried.

Unless something has escaped our attention, it is fully one week since we saw any mention of Harry Brandt in the trade papers. As you undoubtedly know, that ubiquitous gentleman had minded himself off for the west in quest of the answer to all questions concerning the film industry. He stopped in Chicago and was closeted (in an office?) with exhibitor leaders of the Windy City. He left for the wide open spaces. Then silence.

Will anyone locating Mr. Brandt please immediately inform FILM BULLETIN or William F. Rodgers of Metro. We're worried about him and if Mr. Rodgers isn't, he should be.
'BLONDIE BRINGS UP BABY' ONE OF BEST IN SERIES

Rates • • • where this series clicks

Columbia
63 Minutes
Penny Singleton, Arthur Lake, Larry Simms, Danny Mummaert, Jonathan Hale, Robert Middlemass, Daisy, the Dog
Directed by Frank R. Strayer

The "Blondie" series is improving! This latest one has its full measure of laughs and, furthermore, has more human interest than any of the previous vehicles. The comedy provokes mirth ranging all the way from giggles and chuckles to full-blown belly laughs. Where this series is popular, "Blondie Brings Up Baby" will get very good grosses.

The yarn strikes a sympathetic note when Baby Dumpling meets a rich, little crippled girl while searching for his lost pup, Daisy. Dumpling teaches the child to walk and her wealthy father, out of gratitude, buys the apartment house, on which Dagwood has changed the plans and for which he thereby lost his job. The girl's father converts it into a home for crippled children.

The performances are all topnotch. Penny Singleton, Arthur Lake and Larry Simms' once again being the living incarnations of Chic Young's comic strip characters. And that dog Daisy is priceless!

Frank R. Strayer's direction is A-1. He never allows a dull moment to bog down the merriment or sentiment.

PIX

'THE AMAZING MR. WILLIAMS' TOP-FLIGHT FARCE

Rates • • • generally

Hollywood Preview

Columbia
89 Minutes
Melvyn Douglas, Joan Blondell, Clarence Kolb, Ruth Donnelly, Edward S. Brophy, Donald MacBride, Don Beddoc, Jonathan Hale, John Wray
Directed by Alexander Hall

"The Amazing Mr. Williams" is superlative comedy entertainment from start to finish. Actors and director Alexander Hall make the most of every minute. The Melvyn Douglas-Joan Blondell team is at its best. The screenplay by Dwight Taylor, Sy Bartlett, and Richard Maibaum moves along at a smart pace that is the answer to any good director's prayer. A scene where Melvyn Douglas dresses as a woman to capture a menacing slugger is downright hilarious. This Columbia offering will make the ticket spool whirr wherever it is shown.

Ace detective Melvyn Douglas wants to marry Joan Blondell, but his captain (Clarence Kolb) bays him away from Joan with a fresh murder mystery to be solved, or some other duty, on every occasion he tries to see her. Joan decides the only way to get her man is to get him fired. Complications pile up at a merry pace and instead of getting Douglas fired Joan herself becomes a detective, with starting results.

Clarence Kolb, Ruth Donnelly, Edward S. Brophy, and Donald MacBride score heavily in their own rights.

CRANE (Hollywood)

'REMEMBER' PLEASING COMEDY

Rates • • • for deluxe, class spots; weak for action houses

Hollywood Preview

M-G-M
82 Minutes
Robert Taylor, Greer Garson, Lew Ayres, Billie Burke, Reginald Owen, George Earle, Henry Travers, Richard Carle, Laura Hope Crews, Sara Haden, Sig Ruman, Hal- well Hobbs, Paul Hurst
Directed by Norman McLeod

"Remember?" is a moderately amusing comedy. It should find a favorable reception in deluxe and better class naborhood theat- res, where sophisticated audiences predominate. Action houses will find it comparatively weak. While it does not sparkle, "Remember?" does have several grand situations, is deftly directed and pleasingly played. The general reaction will be, "I enjoyed it". The presence of Greer Garson, who won a following by her performance in "Mr. Chips", gives the film an added selling point.

Lew Ayres introduces his fiancée, Miss Gar- son, to his lifelong pal, Robert Taylor. They immediately fall in love and marry. Taylor, too busy with his work, neglects his wife and they separate. Ayres, still friendly with both, brings them together for cocktails and gives them a new drug invented by his firm, which makes a person forget everything that had happened during the prior six month. Their amnesia results in their romance beginning anew. This builds to a hilarious climax.

Miss Garson handles her role quite adroitly. Taylor and Ayres are both attractive fellows, neither of whom is required to display much ability. Others are good.

CRANE (Hollywood)

'HEROES IN BLUE' FAIR COPS AND ROBBERS MELLOR

Rates • • for action houses

Monogram
60 Minutes
Dick Purcell, Bernardine Hayes, Charles Quigley, Frank Sheridan, Lillian Elliott, Julie Warren, Edward Keane
Directed by William Watson

This is a fair-to-middlin melodrama about the good brother, who is a cop, and the bad brother, who is taking the wrong path. There is enough gunplay and other action to satisfy the pub-pub fans and enough family interest stuff to get this by on dual bills in naborhood spots. Grosses could be boosted materially by getting some cooperation from the police department.

Dick Purcell is the cop brother. Charles Quigley is the brother who associates with crooks. Purcell finally drives the crooks to cover and puts his brother back on the right path and back into his wife's arms.

Performances and direction are O.K.

PIX

(More Reviews on Page 8)
The Washington Scene

By FILM BULLETIN’s Capitol Staff Correspondent

**LEGION OF DECENCY DRIVE RENEWED**

The moral of motion pictures has slightly deteriorated this year compared to the previous year, according to the standards of the Legion of Decency.

The annual report of the Episcopal Committee on Motion Pictures was made public here by the National Catholic Welfare Conferences revealing that a total number of 590 motion pictures were reviewed by the organization from October, 1938 to November 1939. The Legion of Decency pledge will be renewed in the Catholic churches of the nation on Sunday, December 10th, it was stated.

The report of the committee was submitted by the Rev. John J. McClafferty of New York City, executive secretary of the Legion of Decency. Of the total number of pictures reviewed 324 were rated as being unobjectionable for general patronage, 207 as objectionable for adults, 50 as objectionable in part and 9 as condemned. During the period from 1936 to date, the Legion of Decency reviewers have reported findings on 4,336 pictures including features, short subjects and news reels.

The report points out that during the last year there has been a slight increase in pictures found to be objectionable in part and in those which are condemned. Last year, 32 pictures were considered partially objectionable as against 59 in the current year’s report, while 7 were condemned last year as compared with 9 for the period of 1938-39.

The Catholic Bishops stressed the desirability of strengthening diocesan organizations of the Legion, so that “the united effort which has been manifested throughout the country may be maintained and the standards of decency and morality in motion pictures upheld.”

The report recommends that pastors of churches throughout the nation be encouraged to subscribe to the weekly list issued by the National Organization of the Legion of Decency in New York City.

**FILM EXPORTS CONTINUE DROP**

United States exports of positive motion picture film decreased more than 27 million feet during the first nine months of 1939 as compared with the same period of 1938, Nathan D. Golden, chief, Motion Picture Division of the Department of Commerce reported today in a special study.

Exports for the first three-quarters of this year aggregated 112,486,707 feet of positive film, with a declined value of $2,284,277, while shipments for the first nine month of last year totaled 140,123,067 feet, valued at $2,589,872.

“While this decline would, at first glance, seem to indicate a severe falling off of our foreign motion picture markets, this is not entirely true, since it is believed that American companies are shipping duplicate negatives to major markets having laboratory facilities for the printing of positive films,” the report declares.

Motion picture equipment exports showed a corresponding decrease, according to Golden’s figures. It is noteworthy, in connection with the film drive for increased trade in Latin and South America, that Argentina, Brazil and Mexico were our best customers for positive motion pictures for the first nine months of this year.

**PIRACY CLAIMED AGAINST 20TH CENTURY FOX**

The largest plagiarism suit ever heard in the District of Columbia is under way in District Court before Justice James W. Morris involving “The Road To Glory” and $1,000,000. Robert H. Sheets, 23-year-old soldier is suing 20th Century Fox for that amount for alleged piracy of his scenario which formed the basis of the movie, according to his attorneys.

The outstanding move in the suit was the transfer of court one day to the projection room of 20th Century Fox where Justice Morris, saw the movie in its entirety after reading Sheet’s manuscript. Sheets has introduced four witnesses who read part or all of the script, and further testimony of two young men who allowed him use of their typewriter, state that his original work was deliberately pirated by 20th Century Fox corporation.

In defense of this assertion which 20th Century Fox claims is ridiculous, they state that Mr. Sheets must have written his scenario on “The Road to Glory” after he had seen their motion picture by the same name. They further claim that their scenario was written by such writers as Joel Sayre, Nunally Johnson, Howard Hawks, Steve Avery, assisting William Faulkner.

"Your Honor, I submit in evidence a bullet that will match the one that killed Ralston. It's somewhere here ..."
'THAT'S RIGHT - YOU'RE WRONG' WILL PLEASE KYSER FANS

Rates • •

— Hollywood Preview

RKO Radio
93 Minutes
Kay Kyser, Adolphe Menjou, May Robson, Lucille Ball, Dennis O'Keefe, Edward Everett Horton, Roscoe Karns, Moroni Olsen, Robert Cavanaugh, Ginny Simms, Harry Babbitt, Sally Mason, Ish Kabibble
Directed by David Butler

After a weary beginning, 'That's Right—You're Wrong' pulls itself together and winds up in a way that will please regular patrons, as well as the legion of Kay Kyser fans. This is better than other attempts to build a film around a band and the popularity of Kyser should bring the picture average grosses generally. Where young folks predominate, it might get very good returns.

'THE FLYING DEUCES'

DRAGGY LAUREL AND HARDY FEATURE

Rates • • — on neighborhood duals

RKO Radio
63 Minutes
Stan Laurel, Oliver Hardy, Jean Parker, Reginald Gardiner, James Finlayson, Chas. Middleton, Jean Del Val, Clem Wilechik.
Directed by Edward A. Sutherland

Laurel and Hardy employ all their old, familiar, laugh inducing gags in their initial Boris Morros feature for RKO, but the result is only intermittently amusing. A few slapstick sequences are funny, but these are joined by a feeble story which has innumerable dull stretches. With about 20 minutes eliminated, the picture would be a swell four-reeler. The Laurel and Hardy names will carry it as a supporting feature where family audiences predominate.

The two comedies play Des Moines fish peddlers on a European vacation. In Paris Hardy falls in love with Jean Parker who, unknown to him, is married to a French officer. When he finds out he joins the Foreign Legion to forget. In Morocco, where Laurel drags along, the boys desert and the entire army post is seeking them.

'MISSING EVIDENCE'

FAIR ACTION PROGRAMMER

Rates • • for dual bills in action spots

Universal
64 Minutes
Preston Foster, Irene Hervey, Chick Chandler, Inez Courtney, Noel Madison, Joseph Downing, Oscar O'Shea, Tom Dugan, Ray Walker
Directed by Phil Rosen

Making no pretensions at being other than a routine action programmer, 'Missing Evidence' fulfills its purpose. While many stock situations and characters are employed, the basic story, an expose of counterfeited sweepstakes ticket racketeers, has a novel exploitation angle. With the suspense cleverly maintained until the climax, audience attention will be held throughout. This should get average returns in the pop action houses.

Preston Foster is a FBI man on the trail of Irene Hervey, who is unwittingly selling counterfeit sweepstakes tickets. When an old man to whom she had sold a ticket kills himself upon learning that his "winning" ticket is phony, Irene offers to help the G-man trap the leaders of the fake syndicate, which she does after an exciting chase climax.

The performances and Phil Rosen's direction are all adequate enough for this quickie stuff.

AD TIPS: Par the fake sweepstakes ticket angle. Warn the public.

'SCANDAL SHEET'

FAMILIAR YARN MAKES FAIR QUICKIE

Rates • • — as dualler in nabs and action spots

Columbia
63 Minutes
Otto Kruger, Ona Munson, Edward Norris, Nedda Harrington, John Dilson, Don Beddoe, Eddie Laughton, Linda Winters
Directed by Nick Grinde

This yarn has been rehashed heaven knows how many times, but it's done fairly well again in this Columbia quickie. You know, all about the unscrupulous rich father who discovers that the lad is his son by a forgotten romance. Otto Kruger can do roles like that standing on his head. 'Scandal Sheet' will get by on dual bills in nabs, small towns and action houses.

Kruger, publisher of an infamous yellow sheet, hires Edward Norris when he hears the young man extols clean journalism at a graduation. Norris balks at Kruger's tactics, quits him and goes over to a "reform" newspaper. Efforts of Kruger to get something on the head of the reform group culminates in a wild airplane ride which gives the film its name and is the comedy high spot.

A whimsical touch has Laurel picking up the bed springs to play a harp solo (ala Harpo Marx) and the novel fade-out shows Hardy reincarnated as a horse after being killed in the plane crash. Hardy's mugging and Laurel's habitual ineffectuality are, in themselves, good for a laugh and their numerous fans will not be completely disappointed in this vehicle.

LEYENDECKER

Against his better judgment, Kyser accepts an offer to bring his band to Hollywood to make a picture. Adolphe Menjou wins the job of producer, but when he sees Kyser he realizes the romantic story his writers have finished will never do for the none-too-handsome maestro. The fun starts when he tries to trick Kyser into breaking his contract. The baton wielder turns the tables on the producer who is forced to pay him off. Kyser and his band return to their radio program.

Kyser is good when just himself. The others turn in their routine performances, with Edward Everett Horton and Hobart Cavanaugh comprising a funny Hollywood writing team.

CRANE (Hollywood)
COLUMBIA

An unitted Charles Starrett western has been completed at Columbia since our last comment. Features currently at work include "The Lone Wolf Strikes Back" (Warren William-Joan Perry), "Five Little Peppers Midway" (Edith Fellows) and "Daughters of Today" (June Lang-Lola Lane-Rachelle Hudson). This activity will be augmented shortly when Larry Darmour begins work on "The Shadow", a 15-episode serial starring Victor Jory and Yveta Ann Borg. Darmour has not made a serial in some years. On December 7 Wesley Ruggles will start "Too Many Husbands", with Jean Arthur-Fred MacMurphy and Melvyn Douglas... Harry Cohn concluded an interesting story deal this week when he acquired the screen rights to "The Doctor of Lennex", a novel by A. J. Cronin, author of "The Citadel". This will be Wesley Ruggles second Columbia effort... Cohn also is said to have signed a deal with Ben Hecht and George Jessel for the release of the duo's forthcoming production "Before I Die". No starting date has been announced for the feature, which will be made in New York.

STORY HIYS: "Passage West" by Sydney Helnell and Frederick Frank.

GRAND NATIONAL

Again there is apprehension in the Grand National set-up. Earle Hammons, it appears, has not yet succeeded in raising the necessary additional money to augment his FRC loan. Creditors have placed a time limit on his efforts after which it is reported anew that Franklyn Warner will take over the organization.

METRO-GOLDWYN-MAYER

Production is brisk at MGM where eight features are working: "Arouse and Beware" (Wallace Beery-John Howard), "Broadway Melody of 1940" (Astaire-Eleanor Powell), "Congo Maisie" (Ann Sotham-John Carroll), "Florian" (Robert Young-Helen Gilbert), "New Moon" (MacDonald Ladd), "Shop Around the Corner" (Sullivan-Stewart), "Strange Cargo" (Gable-Crawford). Latter is the new title for "Not Too Narrow, Not Too Deep." Another change is "New Moon", previously titled "Lover Come Back To Me"... Scheduled to start this week are "The Marx Brothers Go West" and "Edison, the Man" (Tracy) ... December 15 starters include the remake of "Waterloo Bridge", which will co-star Vivien Leigh and Robert Montgomery... After her month's strike, Hedy Lamarr returned to the studio and went to work on retakes for "I Take This Woman". That's a good girl, Hedy!... Casting problems on "Pride and Prejudice" and "Suson and God" have finally been settled. Greer Garson will star in the first named, which will begin production sometime in December. Norma Shearer will essay the leading feminine roll in "Suson and God", scheduled to hit the cameras in January. There is a persistent rumor that Lou Ostrow, producer of the Hardy Family series, will terminate his long term Metro contract at the end of this year... Paul Whiteman and his band may appear in "Good News", the next Mickey Rooney-Judy Garland starring vehicle... MGM has acquired the film rights to "Countess Maritza", the popular light opera... Inspired by results of their efforts in "Broadway Melody of 1940", Fred Astaire, Eleanor Powell and George Murphy will probably be seen in the next of these annual Metro musicals... "Forty Little Mothers", which has had numerous postponements, is scheduled to go into production on December 4—definitely. Eddie Cantor is the star.

CASTINGS: Ennio Pellecchi in "Young Tom Edison"... Robert Montgomery in "Willow Walk"... DIRECTOR ASSIGNMENTS: Lewis Milestone to "Good News" and Forty Little Mothers"... View: Placing in "The Year"... Jack Conway to "Lady Comes To Barkhurtz"... CONTRACTS: Ruth Hussey optioned to act... STORY HtS: "Kashk" by Corey Ford.

MONOGRAM

Menegram's production slump is due to end shortly when work starts on "Mr. Wong at Headquarters" (Karloff) and "Front Page Lady"... January 3 has been designated as the starting date for Moni's "Rip Van Winkle"... With this outfit now in the black, plans are being made to concentrate on more specials of the calibre of "Rip". Both Ray Johnston and Scott Dunlap are (Continued on Next Page)
Size-Ups

convinced that the situation in the industry today presents a glowing opportunity for their company—and they are determined not to let it slip by.

PARAMOUNT

Production is proceeding smoothly at Paramount where six films are at work: "Good Old Swash" (William Holden), "Buck Benny Rides Again" (Benny-Devine), "Man From Bar 20" (William Boyd-Ruth Rogers), "Safari" (Madeleine Carroll-Douglas Fairbanks, Jr.), "The Road To Singapore" (Crosby-Lamour) and "The Way of All Flesh" (Tamiroff-Gladys George). . . . "Golden Gloves" is scheduled to start this week, with newcomer Robert Ryan in the role originally planned for William Holden. . . . Paramount activity for January includes "I Want a Divorce", a remake of "Victory", "The Night of January 16" and "Trouble Enough". . . . During the past few months, Studio Size-ups have frequently commented on the vast improvement in Paramount's A product since the beginning of the Frank Freeman-William Le Baron regime. Last year, what words of praise we could toss in Paramount's direction were aimed at its B output. Boxoffice figures substantiated our belief that producer Harold Hurley was doing a showmanly job with his G-men and action-melodrama programmers on the 1937-38 and 38-39 programs. However, starting with the latter part of last season and through this current product, there has been a sharp drop in the quality of Paramount's B output. Exhibitors have been treated to such shameful exhibits as "Television Spy", "Death of a Champion", Island of Lost Men", among others. Paramount must remember that no theatre can survive solely on a handful of hits. Although this company has given its customers some good grossers during the first part of its '39-'40 program, we are hoping for a marked improvement in the quality of its lesser attractions during the second half of the season. This may be a wild guess, but, in view of Mr. Hurley's past achievements, it seems to us that restrictions have been imposed upon him during the current season. If so, they should be removed in order to permit the producer to turn out the kind of product exhibitors want and the type he showmanly instinct has provided in the past. . . Betty Ann Painter is being considered for the choice role of Cindy Lou in Paramount's version of "Kiss the Boys Goodby". Miss Painter is heading a road company of the stage production. . . . Paramount apparently intends to push Allan Jones. The former Metro player has just completed "Victor Herbert" at this plant. His next assignment here will be the title role in "The Count of Luxembourg"). . . . Ralph Murphy has started work on a sequel to "Our Neighbors—the Carters". A follow up for "What a Life" is also in the preparatory stage. It seems somewhat far-fetched, but there is a report that radio announces Don Wilson will sign with Harry Sherman to act in a series of comedies in the Paty Arbuckle vein.


RKO-RADIO

Continuing its steady pace, this studio has four shooting: "The Marines Fly High" (Dix-Morris), "The Primrose Path" (Rogers-McCrea), "The Saint's Double Trouble" (Sanders-Helene Whitney), "The Swiss Family Robinson" (Mitchell-Beatty). . . . "Irene" made a false start November 14 and is now definitely scheduled to go before the cameras this week. . . . Also scheduled for starts this week are "Glamour Boy No. 2", a remake of "Bill of Divorcement", "Little Orvie", and an untitled George O'Brien western. . . . Shooting of the second production in the "Dr. Christian" series is set for January 4th. . . . "Tom Brown's School Days" and "Heart of Darkness" are pegged for December 11th start. . . . Due to war conditions abroad, Charles Laughton and Erich Pommer temporarily have suspended activities of their own organization, Mayflower Pictures, and have signed individual contracts with RKO. Laughton's first assignment under the new contract was to have been the stellar role in a new story to be produced and directed by Leo McCarey. However, the serious injury suffered Tuesday by the ace director will delay this for a long time. Pommer will make his debut as RKO producer with a picture starring Maureen O'Hara, as soon as she finishes her forthcoming assignment in "A Bill of Divorcement". . . . Upon completion of "Glamour Boy No. 2", Joe Penner will wind up his deal here. Studio and comic were unable to get together on a contract renewal. . . . Sam and Bella Spewack have been engaged to write the screenplay of "Kiki", property purchased from Mary Pickford recently. . . . Ben Stoloff takes George Nicholls, Jr.'s place as director of "The Marines Fly High" following the latter's death in an automobile accident. . . . George Schaefer's forthcoming Hollywood visit will be for the express purpose of lining up stars for the outfit's '40-'41
program. Deals are under way with several top bracket players... Rowland V. Lee, whose recent activity has been confined almost exclusively to Universal, is reported dicker ing with this plant on a producer-director deal.


REPUBLIC

Production has been at a standstill here. Lull will be broken this week when work starts on "Heroes of the Saddle". Herbert Yates is again at the studio where he is expected to set the production plans for Republic's next three months. It is reported that eight low budgeted features have been eliminated from the Republic program. The anticipated saving will be added to other features.

CASTINGS: Jane Sturdy in "Dance, Honeymoon"... Claire Trevor, Walter Polksee, John Wayne in "Dark Command"... DIRECTOR ASSIGNMENTS: William Whitney to "Heroes of the Saddle"...

20TH CENTURY

Production is slow at this plant, where only two films are at work: "Young As You Feel" (Jones Family) and "Shooting High" (Gene Autry-Jane Withers).... "Dance with the Devil" (Power), formerly titled "Johnny Apollo", starts as we go to press... Retakes have been ordered on "He Married His Wife" and "Everything Happens at Night". Roy Del Ruth is handling the "Night" work—the third director on this Henie picture... It is no secret that 20th Century would like to secure the services of Gene Autry for two pictures in addition to his current commitment, but it is doubtful that Republic will consider this farming out of its biggest money maker.

CASTINGS: Roland Young in "Twinkle, Twinkle Little Star"... Reckna Joyce in "Crimson Young"... DIRECTOR ASSIGNMENTS: Allan Dwan to "Lady Jane"... CONTRACTS: Jane Withers optioned to act... June Gale optioned to act...

UNITED ARTISTS

Production is heavy at UA where six features are currently at work: "1,000,000 B.C." (Roach), "House Across the Bay" (Wanger), "My Son, My Son" (Small), "The Dictator" (Chaplin) and "The Westerner" (Goldwyn). "Sweetheart of Turret One" is due to start next week... Saul Goldwyn's future plans continue to perplex Hollywood as reports circulate that the producer is convinced he will shortly be able to break his UA releasing pact. Goldwyn is said to be negotiating with several studios. "Raffles" is the final Goldwyn offering by UA... Hal Roach's next production will be a film version of Thorne Smith's "Turnabout"... James Roosevelt has denied rumors that he and Samuel Goldwyn were contemplating severing relations... Exciting UA rumors concern the formation of an organization composed of Leo Spitz and Pandro Berman, who will produce a series of pictures for release by the company... Murray Silverstone is negotiating for the transfer of Alexander Korda's activities from England to Hollywood.

CASTINGS: Victor McLaglen in "Kit Carson" (Smillie)... DIRECTOR ASSIGNMENTS: William Wyler to "Our Town" (Lesser)...
COLUMBIA

1938-39 Features (41) Completed (34) In Production (0)
Westerns (22) Completed (12) In Production (0)
Serials (4) Completed (4) In Production (0)
1939-40 Features (49) Completed (44) In Production (5)
Westerns (16) Completed (6) In Production (3)
Serials (4) Completed (4) In Production (0)

CHARLES STARRRET NO. 4
Western—Shooting started: November 9 (completed)
Cast: Charles Starrett, Iris Meredith, Dick Curtis, Al Bridge
Director—Joe Lewis
Producer—Jack Fier
Story: Starrett and Iris Meredith come into possession of a ranch, which they take over for their people. With old enemies Curtis and Bridge try to keep this knowledge from the new owners in order that they may regain the ranch. The law is not so much as it is worth. Starrett learns the truth in the nick of time.

DAUGHTERS OF TODAY
Drama—Shooting started: November 27
Cast: June Lang, Lola Lane, Rochelle Hudson, Glenn Ford, Freda Inescort.
Director—Nick Grinde
Producer—Ralph Cohn
Story: Story of a girl's Sober life in which her childhood friends are discouraged and troubled by Rochelle Hudson, June Lang, and Lola Lane truly three of the reformers' problems.

FIVE LITTLE PEPPERS MIDWAY
Comedy Drama—Shooting started: November 27
Director—Charles Barton
Producer—Jack Fier
Story: When millionaire Clarence Kolb's copper mine fails to produce, the "Five Little Peppers" learn to be happy even in poverty. But the mine of opportunity again becomes valuable and their comfortable living is restored.

THE LONE WOLF STRIKES
Mystery—Shooting started: November 15
Director—Sidney Salkow
Producer—Fred Kohrman
Story: The Lone Wolf (Warren William) comes out of retirement to recover a stolen necklace belonging to a friend who has been killed by the thieves. He gets the necklace and avenge the murder.

1939-40 Features (10-52) Completed (50) In Production (8)

RELEASE CHART
1938-39
Title—Running Time Cast Details Ref. No.
Behind Prison Gates (62) B.Donlevy-J.Wells 6-3-7-7-9053
Details under title: Beuge From Albatra
Blonde Alley (75) J.Morrie A.Drohac 2-3-3-1-9056
Blonde Takes a Chance (27) P.Fonda-J.Olivia 6-12-1-7-9016
Blonde Meets the Boss (73) J.Simlton-P.Angel 1-11-3-3-9019
Details under title: Blonde Step Out
Coast Guard (72) B.Scott-F.Dee 5-4-8-1-9068
Clouds Over Europe (81) L.Oliver-V.Hess 6-2-9-7-9012
Details under title: Q Planes
First Offenders (63) J.Sternill-J.Downs 11-12-1-9050
Five Penny Pleasure E.Herbert-C.Brown 7-4-7-2-9017
Golden Box (80) B.Fonda-J.Wells 9-1-9-3-9067
Details under title: Every Man's Money
Good Girls Go To Paris (55) M.Donglas-J.Bianell 1-3-6-9-9065
Konga, the Wild Man from the Jungle (61) W.Pearl-Hudson 7-1-8-5-9064
Lady and the Mob (66) P.Jamier-L.Englin 11-1-3-1-9013
Details under title: The Lady Misbehaves
Law Comes to Texas (58) H.Donlevy-V.Borg 1-16-7-3-9011
Let It Live (60) B.Fonda-M.O'Sullivan 12-3-7-8-9067
Lose Wolf Say Hind, The (24) W.William-L.Poplin 1-7-1-7-9012
Madman's Day (50) J.Wesson-W.Leavey 3-3-1-8-9021
Man From Sandown (69) C.Starrrett-M.Elliot 5-6-7-15-9068
Man They Could Not Hang (9) R.Karche-L.Tryo 7-10-3-10-9018
Missing Daughters (66) A.Hollis-H.Fisher 3-11-1-9-9077
My Son Is a Criminal (59) A.Baxter-J.Wells 11-3-7-2-9092
Details under title: Racketeers
North of Shinjal (serial) (9) E.Furness-C.Craig 10-22-5-16-9038
Details under title: Life Is Cheap
North of Yukon (61) Power To Kill C.Starrrett-J.Winters 12-31-3-5-9065
Details under title: Mounted Police No. 1
Only Angels Have Wings (12) J.Arthard-Grant 1-14-5-7-9061
Details under title: Plane No. 1
Outside These Walls (58) L.Mitchell-W.Harlan 3-9-3-4-9061
Overland with Kit Carson (serial) (6) E.Lilliet-M.Elliot 1-15-5-7-9061
Parents On Trial (58) J.Linn-J.Wells 6-6-6-9-9067
Riders of Black River (69) C.Starrrett-J.Wells 8-2-12-9010
Details under title: United Western
Romance of the Redwoods (67) C.Ricks-J.Parker 1-14-5-2-9061
Spoilers of the Range (7) C.Lilliet-M.Elliot 3-14-4-7-9066
Details under title: Prairie Night
Texas Stampede (57) C.Starrrett-J.Elliot 11-15-5-9-9060
Details under title: Lone Horse Round-Up
Trapped In The Sky (66) J.Holt-K.Dalhil 12-5-1-6-9061
Wanted, a Curson (serial) (6) C.Starrrett-J.Elliot 1-8-6-15-9060
Details under title: Adventures
Whispering Enemies (63) J.Wells-H.Calhoun 11-5-5-7-9075
Woman Is the Judge, A (70) R.Hudson-O.Kruger 3-7-10-9-9065
Mr. Smith Goes To Washington (51) Arthur-H.Burns 12-10-15-9019

1939-40
Amazing Mr. Williams, The (69) J.Donglas-J.Elliot 3-9-9-7-9013
Details under title: Under Cover
Barefoot Spooks (80) B.Cronk-C.Carlel 9-10-8-10-9011
Buckaroo Brings Up Baby (8) J.Holt-E.Wells 8-9-8-10-9011
Bullet For Rudolph (73) C.Starrrett-L.Gray 7-10-11-8-9068
Details under title: Street of Missing Women
Crimson Cargo (serial) (6) J.Holt-W.Booth 9-23
Details under title: Illigal Cargo
Fugitive at Large (75) L.Holt-P.Hills 7-15-10-8-9066
Details under title: Criminal at Large
Hillbilly Power (59) J.Holt-P.Hills 1-8-9-7-9065
Details under title: Power To Kill
His Girl Friday (75) J.Grant-J.Downs 3-2-12-5-9061
Mayberry Main Street (serial) (12) J.Parker-J.Hollis 10-9-12-5-9017
Details under title: GRAND NATIONAL
Lived A Lie (serial) (6) Mrs. M. Johnson 1-5-1
Music in My Heart (14) T.McKee-A.Kestel 11-4-9-10-9011
My Son Is Guilty (75) J.Holt-J.Wells 7-12-11-7-9061
Details under title: Cup From Hell's Kitchen
Outlaw of the Mountains (51) C.Starrrett-J.Elliot 4-16-9-11-9061
Details under title: Mounted Police No. 1
Runners of the Frontier (58) C.Starrrett-L.Wing 10-21-1
Details under title: Gun Law of the Frontier
Scarecrow Street (71) J.Parker-J.Benson 10-20-10-16-9013
Stranger from Texas (60) C.Starrrett-L.Gray 9-15-7-11-9061
Details under title: Sundown in Holdouts
Those High Gay Walls (81) W.Connelly-L.Elliot 7-15-9-11-9015
Two Fisted Ranger (75) C.Starrrett-J.Elliot 9-23-11-7-9061
Details under title: Renegade Law
Uncle 29 (75) B.Yeild-V.Hess 10-1-10-10-9010

GRAND NATIONAL

1938-39 Features (26) Completed (25) In Production (0)
Westerns (24) Completed (21) In Production (0)

RELEASE CHART
1938-39
Title—Running Time Cast Details Ref. No.
Children of the Wild (76) J.Barry-J.Boyce 10-14-14-9011
Elde Express (70) J.Baron-V.Wells 10-16-5-7-9011
Details under title: Elde
Lady Takes A Chance (75) H.Angel-K.King 1-5-3-9061
Details under title: Everything Happens to Ann
Long Shot (69) J.Barry-J.Jones 11-5-9-4-9014
Pamona Patrol (60) B.Wells-C.Winters 1-8-9-5-9015
Details under title: Panama Outlaw
Ride 'em Cowgirl (55) M.Power-J.Boyce 9-16-5-9-9011
Six Gun Rhythm (73) T.Fletcher-J.Berry 1-15-9-16-9011
Trapper Jack (75) B.Jefferson-L.Well 12-3-1-13-9014
Water Waters (75) J.Barron-D.O'Brien 11-5-9-10-9011

METRO-GOLDWYN-MAYER

1938-39 Features (44) Completed (44) In Production (0)
1939-40 Features (48) Completed (40) In Production (8)
1939-40
All Women Have Secrets (59) J. Allen-Carney 9-9 12-13 3914
Details under title: Campus Waifs
Bean Bottle (170) G. Cooper-R. Hilland 12-8 9-13 3901
Bicycle Built For Two (serial) L. Farnsworth-2 Murphy 4-2 27-12 3905
Clear Of The Coast (75) H. Hope-F. Godel 1-4 11-10 3900
Death of a Champion (64) L. Vernon-D. Dale 1 9 3901
Diamonds Are Dangerous (27) G. Brent-D. Miranda 7-29 3900
Dissolved Passport (87) J. Cover-D. Logan 7-1 3900
Dr. Cyclops (4) A. Decker-B. Logan 7-1 3900
Emergency Squad (2) W. Henry-L. Campbell 10-7 3900
Farmer's Daughter, The (4) J. Ray-C. Hugger 9-5 3900
Great Victor Herbert, The (4) M. Martin-A. Jones 8-6 12-20 3900
Geronimo (2) P. Foster-D. Drew 3-11 1-15 3900
Girl of the Golden West (93) J. Carroll-F. Murray 5-20 9-9 3901
Honeymoon in Bali (86) W. Boyd-R. Hayden 7-14 12-17 3903
Jamaica Inn (86) C. Laughton 10-13 3900
Light Of The Raging Planet (86) W. Boyd-D. Dunne 7-1 11-3 3903
Light of the Western Stars (86) V. Searl-A. Ray 11-4
Light That Failed, The (86) R. Hume-L. C. Dickson 7-14 12-17 3903
Llano Kid, The (90) T. Guinan-E. Dunn 7-30 11-5 3913
Lights Out, Day By Day (90) J. Melford-B. Cugat 11-22 12-20 3908
Night of Nights, The (90) D. O'Brien-A. Bradna 4-14 11-12 3912
Details under title: Heaven's on Their Side
Open Dress Fund (serial) L. Vernon-C. Ruggles 10-7 3900
Our Neighbors The Carters (83) J. Rourke-T. M. Callan 7-14 11-22 3908
Parade Face (86) W. Henry-M. Dale 8-12 11-15 3900
Partners of the Night (86) C. Laughton-V. Leitch 11-4 12-17 3903
Details under title: St. Martin's Lane
Range War (63) W. Boyd-R. Hayden 9-4 3901
Remember the Night (83) R. Mannick-F. Murry 1-14 11-20 3903
Road To Singapore, The (86) C. Gable-D. Lemmon 10-2 12-20 3908
Riders of the Sea (90) R. Fraser-L. C. Strong 11-22 11-12 3910
San Francisco Marshal (86) W. Boyd-R. Hayden 7-29 11-12 3900
Seventeen (4) J. Cover-B. Field 7-1 11-12 3900
Sisters Of The Good Earth (86) W. H. Barrett 11-22 11-20 3908
Details under title: World of Parade
Unwanted (82) J. Cover-D. Logan 8-1 7-9 3900
Un方可eness, The (86) C. R. Taft-R. M. Milland 7-15 7-23 3900
What A Cuckoo (86) J. Villars 8-26 11-20 3905
Wuthering Heights Names (86) D. Drew-R. Paige 9-13
Details under title: Strange Money

1938-39 Features (54) Completed (38) In Production (0)
Westerns (24) Completed (24) In Production (0)
Serials (4) Completed (4) In Production (0)
1939-40 Features (50) Completed (30) In Production (0)
Westerns (24) Completed (7) In Production (0)
Serials (4) Completed (1) In Production (0)

REPUBLIC

1938-39 Features (31) Completed (24) In Production (0)
Westerns (24) Completed (24) In Production (0)
Serials (4) Completed (4) In Production (0)
1939-40 Features (30) Completed (8) In Production (0)
Westerns (24) Completed (7) In Production (0)
Serials (4) Completed (1) In Production (0)

release chart

1938-39
Title—Running Time
Blue Montana Skies (48) G. Autry-J. Storey 2-11 4-28 411
Blue Mountain Skies (48) G. Autry-J. Storey 2-11 4-28 411
Details under title: Entitled Gene Autry
Buckskin Kelly (serial) J. Martin-D. Storey 6-13 1-26 844
Daredevils of the Red Circle (serial) C. Quigley-D. Ray 1-8 1-15 845
Dick Tracy, Where's Your Gun? (60) D. Kennedy-F. L. Dickson 10-24 5-12 875
Forged Passport (61) P. Kelly-J. Lang 12-21 5-12 825
Frankie and Johnny (58) P. Kelly-J. Lang 5-14 5-12 814
Home On The Range (58) P. Autry-J. Burnett 12-17 5-12 811
Jesse James ( serial) J. Martin-D. Storey 5-13 5-12 813
In Old Caliente (73) R. Rogers-M. Hart 5-29 6-14 816
In Old Kentucky (75) R. Rogers-M. Hart 5-29 6-14 816
It Was A Convict (82) R. Manley-L. Roberts 11-4 9-6 821
Lightning Rivet (serial) L. C. Strong-D. B. Commons 12-22 12-12 810
Man of Conquest (106) D. Dur-C. Patrick 11-11 5-5 810
Man of Conquest (serial) L. H. Bower-C. Reilly 11-11 5-5 810
Medical Man (60) J. Martin-D. Storey 2-11 4-28 415
Midnight, The (58) J. Martin-D. Storey 3-11 5-12 815
My Wife The Rancher (48) J. Martin-D. Storey 5-12 9-4 810
Details under title: Stand Up And Sing
My Wife The Rancher (48) J. Martin-D. Storey 5-12 9-4 810
My Wife The Rancher (48) J. Martin-D. Storey 5-12 9-4 810
Details under title: Heroes Of The Desert
New Frontier (56) C. Burnett-J. Reynolds 7-15 8-12 815
Night Riders (58) Three Messengers 7-15 11-12 815
Details under title: Heroes Of The Desert

PALS OF THE SADDLE (53) Three Messengers 7-30 8-26 861
Rough Riders Roundup (serial) T. G. Young-J. Reynolds 7-30 8-26 861
She Married A Cop (55) P. Kingman-J. Parker 3-5 7-12 813
Southward Ho (—) R. Rogers-M. Hart 1-8 5-28 855
Street of Missing Men (61) C. Hickford-H. Carey 3-11 7-12 811
Sunset Riders (serial) L. C. Strong-D. B. Commons 7-15 8-12 860
Wall Street Cowboy (65) R. Rogers-H. Hart 5-29 9-6 837
Woman Hunt (63) J. Martin-D. Storey 10-25 8-12 808
Details under title: Dr. Judith Randall
Westing Out (serial) Mesquites 7-15 5-28 676
Details under title: Oklahoma Outlaw
Zane Grey Hour (46) J. Martin-G. Kruger 7-15 11-12 819
Details under title: All The Tomorrows

1939-40
Arizona Kid, The (61) R. Rogers-D. Hayes 8-26 9-29 952
Calling All Marines (63) D. Barry-H. Mark 8-12 9-18 812
Cured Trailer, The (61) T. G. Young-G. Foster 8-26 11-17 956
Cowboys From Texas (—) Three Messengers 10-21 11-28 961
Days Of Jesse James (serial) R. Rogers-P. Burnett 11-14
Jeepers Creepers (—) Weaver-F. R. Hart 9-21 10-29 941
Flight at Midnight (66) P. Regan-D. Young 7-15 9-18 815
Great Terrors (serial) M. Allen-R. Hayes 8-26 10-9 961
Details under title: Heroes Of the Saddle
Main Street Lawyer (—) R. Gillette-L. Louise 9-29 9-19 965
Details under title: Abraham Lincoln Bougs
Mary To Man (—) R. Rogers-E. Colly 11-18
Yarrow Path, The (—) C. Hickford-D. Hayes 11-18
Zorn's Fighting Legion (serial) C. G. Wilcoxen 11-15 813
Sobysage (69) C. M. Witherspoon 8-26 11-10 913
Details under title: Border Busters
Zorn's Fighting Legion (serial) H. H. Travers 11-15 913

THE PRIMROSE PATH

Producers—G. Rogers, M. McRea, M. Ramone, Queenie Lassar, Miles Mander, Henry Travers, Kathryn Adams, Joan Carol, Vivienne Osborne

Producer—Director—Gregory La Cava

"My Story"—Continued—next issue

ARIZONA KID, THE (1939)
THE AMAZING MR. WILLIAMS . . . This isn't the first time Joan Blondell has been the unhappy girl who simply can't get her man to stand still at the altar long enough to tie the knot. Nor is it the first time Melvyn Douglas has been the distraught detective who has a woman in his hair on his most important case. But the critics tell us THE AMAZING MR. WILLIAMS is one of the funniest things ever done along these lines. And we say it should prove to be a lulu for the showman. First of all, Douglas is one of the hottest male stars in the business today. He comes to you right after "Ninotchka", leaving another trail of feminine hearts aflutter. Blondell can play these roles like nobody else can. The Columbia ad-men have given you a press sheet that is chockful of sound ballyhoo stuff and laugh-packed ads. And the little herald they've turned out is an accessory to behold! Put your shoulder behind MR WILLIAMS and he'll bring you a flock of business.

A Columbia Picture
Directed by Alexander Hall
Cast: Melvyn Douglas, Joan Blondell, Clarence Kolb, Ruth Donnelly, Edward S. Brophy, Donald MacBride, Don Beddoe, Jonathan Hale, John Wray
Story by Sy Bartlett
Screenplay by Dwight Taylor, Sy Bartlett, Richard Maibaum
Photography by Arthur Todd, A.S.C.
NIGHT OF NIGHTS . . . This is the tale of an actor-author, Pat O'Brien, who becomes a recluse at the famous Lamb's club after his wife leaves him. Years later, his daughter, Olymppe Bradna appears and the aging man uses the play he had written many years before to give her a start on Broadway. He dies as her success is assured. Roland Young is also in the cast of this Paramount picture.

SCANDAL SHEET . . . This Columbia melodrama tells the familiar story of the father, a ruthless yellow sheet publisher, who is given the choice by his unknowing son of defending himself from a murder charge or keeping silent and protecting that same son's future. As you might have suspected, he accepts his doom for the sake of the boy, who could never appreciate his father's generosity. Otto Kruger, Ona Muson and Edward Norris are the principals.
'GERONIMO' JUST A DOLLED-UP WESTERN
Rates • • + generally; more in action houses
Paramount
89 Minutes
Preston Foster, Ralph Morgan, Andy Devine, William Henry, Ellen Drew, Gene Lockhart, Preston Foster, Marjorie Gateson, Kitty Kelly, Addison Richards, Chief Thundercloud, Monte Blue
Directed by Paul Sloane

'Geronimo' is a large-scale western—just that and nothing more! The story is patterned very closely after "Lives of a Bengal Lancer," but it has neither the touching, sympathetic quality nor the thrilling action of that fine film. However, "Geronimo" has many exciting moments and action houses will find it a topnotch grosser. Deluxe and class locations may get only fair returns, not aided any by the absence of a single marquee name.

Ralph Morgan, an army general, is detailed to Arizona to make peace with Indian chief Geronimo. His son, William Henry, just out of West Point, arrives and is given cold treatment by his unsentimental father. He decides his father will get more yawns than laughs. Mark it down as strictly a programmer for the naborhoods.

Linda Darnell is the young wife who suddenly learns that her hubby, Tyrone Power, is making whoopee with his secretary, Wendy Barrie. She secretly gets a job with architect Warren William, to learn the ways of "office wives." William makes a play for her and eventually takes her to a night club where he meets Power, out with his secretary. After some pretty confused complications, Power realizes that wifey can play the same game, so he decides to be a good boy in the future.

There isn't one clearly defined character in the whole cast. As farceurs, Power and Miss Darnell make good puppy-lovers. Poor Einnie Barnes, miserably photographed,_floats in and out looking for all the world like she had no idea what her role is really supposed to be.

BARTON

'DAYTIME WIFE' OLD PLOT AND DULL DIALOGUE
Rates • • for naborhood audiences
20th Century-Fox
71 Minutes
Tyrone Power, Linda Darnell, Warren William, Binnie Barnes, Wendy Barrie, Joan Davis, Leonid Kinsky, Joan Valerie
Directed by Gregory Ratoff

We're not quite certain of the exact date of origin, but we are certain that the plot of "Daytime Wife" dates back before the ancient Greeks. Nevertheless, we imagine it is still good for laughs if the dialogue is a bit on the sparkling side. Unfortunately, this 20th Century-Fox version of the hoary tale about the wife who sets out to teach cheating husband a lesson is burdened with the most ordinary dialogue conceivable. Some of the situations will probably make the unsophisticated giggles with delight, but in most places this will get no more yawns than laughs. Mark it down as strictly a programmer for the naborhoods.

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BARTON

'RENO' EXPLOITABLE DRAMA
Rates • • generally; if sold
RKO-Radio
73 Minutes
Richard Dix, Gail Patrick, Anita Louise, Paul Cavanagh, Laura Hope Crews, Louis Jean Heydt, Holart Cavanagh, Charles Halton, Astrid Allwyn, Joyce Compton
Directed by John Farrow

"Reno," a well-told saga of "the biggest little city in the world," is a better than average programmer, reuniting the satisfactory "Man of Conquest" team, Richard Dix and Gail Patrick. "Reno" is a shining example of what can be accomplished on a modest budget. It is a well told, engrossing drama and has plenty of exploitation angles. It can stand on its own in family houses and small towns. In deluxe houses "Reno" will satisfy on any double bill.

Dix, owner of a fashionable Reno gambling house, is accused of crookedness by Anita Louise. In court Dix flashes back the story of his coming to Reno in 1905 as a lawyer, became prosperous as a mining attorney until the mines stopped producing. But Dix discovered that Nevada's laws made it an ideal place to get quick divorces. His advertising this fact to lawyers throughout the country started the Reno divorce mill rolling. When Gail Patrick, believing him unfaulty, divorces him he realizes the harm of this business he has created. It develops that Anita Louise is Dix's daughter and he was trying to save her from getting a divorce and ruining her life. His efforts prove successful. Dix and Louise are re-united as father and daughter.

Dix gives a good performance in a well-chosen role. Gail Patrick can chalk this up as one of her best. Support is adequate.

Eliza St. Joseph's story is engrossing and has been given good screen treatment. John Farrow's sincere direction carries out the mood of the yarn.

AD TIPS: Sell this as an expose of Reno and its divorce mill. Play up captions about lives shattered by divorce.

CRANE (Hollywood)

'CALL A MESSENGER' ENTERTAINING ACTION PROGRAMMER
Rates • • in action spots: OK dualler for naborhoods
Universal
66 Minutes
Directed by Arthur Lubin

Billy Halop and Huntz Hall playing truant from the "Dead End Kids" have united with Universal's "Little Tough Guys" to make a fast, funny and frequently exciting programmer. The story drags in several implausible situations, but these will be overlooked by audiences seeking laughs or thrills in their film fare. Fine entertainment for neighborhood boxers, "Call A Messenger" can stand alone in action spots.

Billy Halop, as the hard-boiled leader of a gang of East Side kids, is captured by the police when robbing a Postal-Union office. Robert Armstrong, the manager, puts him on as a messenger to save him from reform school. Billy soon has his entire gang working as Postal-Union boys. When Billy's brother, Victor Jory, is paroled from jail, his gangster friends try to convince him that robbing Postal-Union offices will be an easy racket. Jory refuses to get Billy to aid in the plan and the climax sees the young messengers smashing the crooked gang.

The kids turn in their usual slam-bang jobs. Support is uniformly good and Arthur Lubin's direction is aimed at speed and punch.

LEYENDECKER
What the Newspaper Critics Say

ANOTHER THIN MAN
(M-G-M)

"... Formulated rather than inspired ... Suffers the sad fate of most sequels ... Mr. Hammett, the scenarist or the players, though, have not been able to make a recondite job look like the original article ..."

Howard Barnes, N. Y. HERALD TRIBUNE

"... Reveals tell-tale evidence of strain ... Crimes are not up to the 'Thin Man' levels ..."

Irene Thirer, NEW YORK POST

"... Good holiday entertainment ... confusion arising from too many complications is really the only major defect ..."

W. Ward Marsh, CLEVELAND PLAIN DEALER

THE CAT AND THE CANARY
(Paramount)

"... Diverting blend of clutching-hand melodrama and outright fooling ... Thank you, Nugent, the director, for having contrived considerable terror and suspense out of familiar situations. Thank the resourceful Bob Hope for having added the leaven of comedy which makes the Paramount offering an eminently satisfying entertainment ... an amusing and exciting film ..."

Howard Barnes, N. Y. HERALD TRIBUNE

"... Old mystery melodrama improved by a sense of humor ..."

Archer Winsten, NEW YORK POST

"... Of thrills there are plenty ... it is to Mr. Hope's laugh reliefs that the photoplay is most indebted ..."

G. G. PHILADELPHIA RECORD

RETURN OF DOCTOR "X"
(Warners)

"... Guaranteed to give nightmares ... just the sort of screen play a murder mystery should be ..."

Irene Thirer, NEW YORK POST

"... Intermittent thriller, with the fantastic element its chief aid and detractor ..."

Robert W. Dana, N. Y. HERALD-TRIBUNE

"... So preposterous is the business perpetrated on the screen that even the film can't take itself very seriously ..."

Elsie Finn, PHILADELPHIA RECORD

PRIVATE LIVES OF ELIZABETH AND ESSEX
(Warners)

"... Have drenched the story of power and glory, pomp and circumstance, with the most gorgeous of colors, filling the screen with brilliant hues and spectacular tapestries ..."

Andrew R. Kelley, WASHINGTON TIMES-HERALD

"... Gorgeous tapestry of royal romance, boldly colored and richly brocaded ... Bette Davis gives one of the most striking performances of her career ... Errol Flynn puts a dimension into his portrayal ..."

Henry T. Murdock, PHILADELPHIA EVENING LEDGER

"... Handsome technicolor production; a story, vivid with human interest ... Stunning new historical romance ... A showpiece in the gallery of movies ..."

Elsie Finn, PHILADELPHIA RECORD

DAY-TIME WIFE
(20th Century-Fox)

"... As original as yesterday's traffic jam ... Slow in getting started, is quite sprightly in the middle portions and staggers a bit ridiculously in the final sequences ..."

Robert W. Dana, N. Y. HERALD TRIBUNE

"... A dull, unfunny opus that doesn't even bother to dress up its threadbare gags ..."

Elsie Finn, PHILADELPHIA RECORD

"... Does not bring a new or more penetrating vision to the ancient controversy between wife and secretary it does involve some handsome folks in going-on that will have the evil-minded all a twitter ..."

Irene Thirer, NEW YORK POST

BEAST OF BERLIN
(Producer Distributing Corp.)

"... Horrors of Nazism are pictured with uncompromising directness and brutality ... Almost entirely devoid of action and suspense and what little excitement there is in it is sporadic rather than sustained or accumulative ..."

William Boehnel, N. Y. WORLD TELEGRAM

"... Good ... Vital tale of brutality ... Cannot help but spread brotherly love among decent thinking people of all creeds ... A gripping and horrifying expose of current conditions ... People with a host of capable players who do their jobs well ..."

Irene Thirer, NEW YORK POST

"... A cinematic inspection of Nazi Germany, its people and its concentration camps ... Amateurish ..."

Elsie Finn, PHILADELPHIA RECORD

MARX BROTHERS AT THE CIRCUS
(M-G-M)

"... Not exactly frolicsome ... Dispirited imitation of former Marx successes ..."

Frank S. Nugent, NEW YORK TIMES

"... A ninety-minute respite from the woes of the world—and if it's 'escape' you want, here's your dish ... The boys cut up sufficiently to drown some of the dialogue with audience laughter ..."

Irene Thirer, NEW YORK POST

"... If you are fond of animals, or even the Marx Brothers, we suggest you get right inside ... High-spots, as usual, are furnished by the brothers' musical talents ..."

Rob Reel, CHICAGO HERALD-AMERICAN

DANCING CO-ED
(M-G-M)

"... Whacky college film that depends almost entirely on ill-constructed farce ..."

Robert W. Dana, N. Y. HERALD TRIBUNE

"... In its casual, informal way it is frequently sprightly and amusing variety picnic, much better played than its commonplace plot entitled it to be ..."

William Boehnel, N. Y. WORLD TELEGRAM

"... Fair plus ... Fairly diverting ... Slim little movie which seems rather entertaining when you're viewing it, but which completely escapes one almost immediately ..."

Irene Thirer, NEW YORK POST

RULERS OF THE SEA
(Paramount)

"... Possesses everything but the sparkle that kindles interest into enthusiasm ... Covered its historical field adequately but has failed to resolve a single issue over which to become excited ... Good, but alas, not great, picture ..."

Frank S. Nugent, NEW YORK TIMES

"... Consummate tribute as well as a fine piece of screen craftsmanship ... Will be enjoyed and appreciated on almost any count ..."

Robert W. Dana, N. Y. HERALD TRIBUNE

"... Good Plus ... Fine entertainment, produced on a grand scale, and sure to impress the movie-going public ..."

Irene Thirer, NEW YORK POST

THE FLYING DEUCES
(RKO-Radio)

"... Should meet with the hearty approval of its customers" E. G., N. Y. HERALD-TRIBUNE

"... Misadventures aplenty, most of which are ludicrous and a few of which are good for laughs ..."

Henry T. Murdock, PHILADELPHIA EVENING LEDGER

"... Laurel, the thin, and Hardy, the fat, combine for laughs via 'The Flying Deuces' ..."

Elsie Finn, PHILADELPHIA RECORD
THE LLANO KID . . Producer Harry Sherman temporarily forsaked his famed Hopalong Cassidy character to turn out this adventure-western. It is based on O'Henry's tale, "The Double-Dyed Deceiver," which chronicles the adventures of Tito Guizar in the role of the most notorious hunted outlaw in the Southwest. He sings, makes love and fights. The soft-voiced Mr. Guizar is assisted by Gale Sondergaard and Alan Mowbray. Paramount releases.

FUGITIVE AT LARGE . . Jack Holt, Columbia's indefatigable veteran of hundreds of movie scenarios, finds himself confronted by his own deadly likeness in this latest vehicle—and is wrongly sentenced to 20 years at hard labor as the result. Of course, he escapes and tracks down his double, but not after some typically exciting experiences. Patricia Ellis, Stanley Fields, Big Boy Williams and Arthur Hohl provide support.
In an advertised statement to the public, Warners Theatres claimed that the Earlie was being closed because the Musicians Union demanded that they use musicians in theatres where they did not need them. The orchestra is also out of the Fox and the Union will picket that house. Over 2000 tickets were sold for that Variety Club benefit show at Faya last Sun. night. The proceeds went to the family whose plight we explained several columns back. It's good to see the Libros Brothers back on the street. Boy, Amsterdam's Atlantic Theatres open the new Wood, Woodbury, N.J. Dec. 7th. Iz Borowsky is the proud papa of a son, born last Sun. Congratulations! Elmer Hirth, the Comerford booker, joins the William Goldman Circuit after the first of the year. While the negotiations between local independent exhibitors and the Warner chain to restrict double features seem to have reached a stalemate, we see that at least one WB naborhood house, Th-Lindy, is going in for regular dual billing. According to reports, a dozen or more other circuit naborhood spots will shortly give 2 for 1 as steady fare. Jules Hurtig, manager of the Shubert, suffered a stroke. Joseph Conway, the ingenious impresario of the Main Line, is getting off some lulu newspaper ads again lately for his Egyptian. Watch them—they're funnier than the comics. Oscar and his Kathie are sooo happy again! Charles Dukin is at home after being stricken with a heart attack. Walter Potamkin is handling the Girard in his absence. Max Korr has taken over the Diamond, Birdsboro, from Henry Sork. The Phillips Bros. closed the Astor, Allen-town, last Sat. George Arons is being congratulated on the way he has worked in effecting the settlement between the Independent Postermen's Ass'n and Warner Bros., whereby the film company agrees to sell its accessories to the postermen. Oscar Neufeld and W. Ray Johnson, the Mono prexy, spotted in earnest conversation while lunching at the Tavern in N. Y. Wed., the Earlie, New Oxford, opened Fri. by Earl Rohrbaugh. Milton Berle will be the funnymen at the Variety Club Banquet the 10th. The Cumberland, New Cumberland, will open about Jan. 1st, under direction of Frank Freistock. The new house being built in Watsontown, Pa., will be ready late in Feb. Will be operated by Clearfield Amusement Co. (M. E. Shively). Newest of the anti-trust suits this week against the Warner Circuit and the major filmco was filed this week by Harrison Bros. & Co., operators of the Lansdowne. They ask triple damages of $210,000 and an injunction to halt what they charge is "discrimination" by the circuit and mappers. Arthur S. Arnold and Harry N. Ball are attorneys for the plaintiff.
WE ARE NOT ALONE. Paul Muni, the screen's foremost character actor, steps out of costume and heavy makeup to play the role of an English doctor, who becomes the tragic victim of circumstance. "We Are Not Alone" was written by James Hilton, author of "Lost Horizon" and "Goodbye Mr. Chips". It was directed by Edmund Goulding. And it has Muni. Quite an imposing array of names. The story tells of the strange fate that made Muni and his son's governess, Jane Bryan, appear to be the murderers of his wife. How that same fate brought them the death sentence, with only the consolation of Muni's philosophy that they are not the only ones to die innocently. Flora Robson is also in the cast. It's a Warner Bros. picture.

ALL WOMEN HAVE SECRETS... And especially young wives. In this Paramount picture, which serves to introduce Jean Cagney, sister of dynamic Jimmy, we are allowed to peek into the matrimonial lives of some typical American younger folk. There is the science student who marries a wealthy girl. There is the young hopeful who wed on a mere shoe-string. There is the dizzy flapper who wed the college football hero. We see how their diverse problems are solved by mutual assistance and how they contrive to find a grain of happiness in this silly world. In addition to Miss Cagney, the cast includes Joseph Allen, Virginia Dale, Peter Hayes, Betty Moran.
438 NEW SUBSCRIBERS DURING THE MONTHS OF OCTOBER and NOVEMBER

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P.S. The above figure will be certified upon request. And remember our subscription rate is higher than that of any other trade paper, with the single exception of Harrison’s Reports.
STOOGES BRANDT!

We want to know whose stooge Harry Brandt is! Having heard the speech he delivered to exhibitors and film men in 21 (by his count) cities throughout the length and breadth of these United States, we are forced to a conclusion we suspected for some time: he is the stooge for somebody. It may be for Harry Brandt's personal vanity. It may be for Loew's, Inc. It may be for the Hays Organization, with the sole exception of Warner Bros.

The New Yorker's discourse is primarily aimed at the Neely Bill to outlaw compulsory block booking. It is a very adroit speech, but like all propaganda that is weak on facts, Brandt's seeks to affect the emotions. He cried that he will be forced out of business. He told his audience that he has read the bill a hundred times, yet failed to give one honest, legitimate argument against it. He raised the bugaboos of "regulation" and "supervision". The Neely Bill provides for neither. And Brandt said he read the bill a hundred times! With whose eyes? He uttered the palpable falsehood that exhibitors would have to buy pictures one at a time, when anybody who reads and understands the Neely Bill knows that it would permit any exhibitor to buy one, two, ten or two hundred pictures at one time. Its purpose is to prevent COMPULSION by the distributors on block booking and to eliminate blind selling. He based his whole argument on false interpretation of the Neely Bill's clauses.

And how shrewdly that speech was arranged. First, Brandt goes thru his phony harangue against the block booking measure, then follows with some sugar coating entitled, "How To Keep the Movie Stars Off The Air". With the desirability of that there can be no disagreement among exhibitors, so he takes on an aura of sensible leadership and the unthinking listener is apt to say that the fellow has some good ideas, unconsciously accepting his bunk about the Neely Bill at the same time.

All this travelling about the country might be, as we said, because Brandt is a stooge for his personal vanity. He is insanely eager to see his name in print and will even enjoy seeing it on this page. His vanity led him to take credit in his speech for practically everything good that has happened to the film industry in recent years. (His big point about film stars on the air was proposed by FILM BULLETIN several years ago). His arrogance led him to insult Abram F. Myers, Ed Kuykendall, C. C. Pettijohn, Warner Bros. pictures, and all exhibitors, except Harry Brandt.

Is he the stooge for Loew's, supposedly the most deadly competitive enemy of his large New York circuit? There is no concrete proof that he is, but what of the reports that he conferred so frequently with Loew officials before he left on his tour, that he was spokesman against the Neely Bill at a conference called in Hollywood by Eddie Mannix, head of the Metro studio? What of the devotion to Metro fairly oozing out of his prepared speech? What of his dependence upon the good will of Loew's?

Then, again, perhaps the Hays Organization members chipped in to send him around. That would be difficult to prove, true enough, but many people suspect that is the answer to Harry Brandt, Stooge. For a long time Warner Bros. have been the insurgent unit of the Hays group—and it's Warners that Brandt attacks in all his talks. He goes as far as making the comment that Warner Bros. pictures "stink" this season, although they are generally rated by exhibitors as the second strongest company in the business today. Who is he serving by panning Warners, the company that oftentimes has refused to follow the dictates of the Hays Organization?

This attack is not levelled against Harry Brandt because he differs with us on any issue. We are always ready to accord the fullest respect to anyone who wishes to dispute our position on the Neely Bill or any other problem facing this industry. But we find it difficult to treat respectfully a man whose record is black with actions against the interests of independent exhibitors. Brandt, to those who know his career, is suspect. Whether willingly or not, he has become the front line stooge for those opposing the welfare of independent theatre men.

MO WAX
FILM BULLETIN

'BARRICADE' MILD MELLER
Rates • • on names only

20th Century-Fox
71 Minutes
Directed by Gregory Ratoff

For many months 20th Century has been threatening to release this epic. Now it has happened—and we realize how ominous was that threat. Based on the cheapest type of pulp magazine story, "Barricade" (the title may be changed again by the time you read this) is so hazily developed that the performers and the director must have been in a quandary as to what it is all about. Imagine what doubt the spectator must suffer! The names in the cast will carry this to fair returns in the early runs, but word-of-mouth response will kill it for the subsequents.

The tale is about a brave American consul in China holding out against attacks by Mongolian bandits. Miss Faye, a cabaret entertainer, seems to be running away from a murder she committed. She meets disbarred newsman Baxter in Central China. And, all the while, that brave consul is still holding out against those damned bandits. But, when all seems lost, there comes charging to the rescue—not the U. S. Marines—the Chinese regulars.

Only Charles Winninger, as that consul holding out etc., etc., gives a performance worthy of mention.

Director Gregory Ratoff got lost somewhere on the way to central China!

LEYENDECKER

'THE GREAT VICTOR HERBERT' FINE MUSICAL SHOW
Rates • • in all except action spots

Paramount
84 Minutes
Allan Jones, Mary Martin, Walter Connolly, Lee Bowman, Susanna Foster, Judith Barret, Jerome Cowan, John Garrick, Pierre Watkin, Richard Tucker
Produced and Directed by Andrew L. Stone

Andrew L. Stone has given Paramount a beautiful musical production of strong human appeal in "The Great Victor Herbert". Allan Jones gives a performance superior to anything he has done before, while the debuts of Mary Martin and Susanna Foster are events for moviedom. The story is not a biography of the renowned composer, but provides a natural background, typical of the theatre, for the glorious Victor Herbert compositions. Here is a picture music lovers will want to see more than once, for 29 Herbert songs are embodied in the film. Of particular appeal to women, the offering should do best in deluxe and family houses.

'JOE AND ETHEL TURP CALL ON THE PRESIDENT' DISAPPOINTING COMEDY
Rates • • as duller in naborhoods, rural

M-G-M
69 Minutes
Directed by Robert B. Sinclair

The Damon Runyon yarn on which "Joe and Ethel Turp Call On The President" is based does not offer enough material for a 69 minute picture. The whole thing is too simple and entirely devoid of suspense. However, the performances of William Gargan and Ann Sothern as Joe and Ethel Turp are delightful. They make the most of the dialogue. Readers of the Satyvepost will be eager to see the Turps on the screen, but they are hardly enough to make the film a success. It will go best on dual bills in neighborhoods and small towns.

Jim, the Mailman, (Walter Brennan) has been arrested for opening registered U. S. mail addressed to someone else. Everybody on Brennan's route is indignant over his arrest. The Turps, Gargan and Sothern, decide to call on the President (Lewis Stone) By a fluke they are admitted to see the chief executive. In typical Turp Brooklynese they proceed to reveal the story behind Brennan's illegal act. It is a touching tale of Brennan's faithfulness to his girl, who married a rival suitor; how he quit a good job to be near her when she was widowed; and how he tried to save her no-good son from prison. Brennan opened the registered letter to keep the now elderly mother from knowing of her son's death while attempting to escape from the penitentiary. The widow dies thinking her son a hero. The President frees Brennan.

Walter Brennan's portrayal of Jim is just right. Lewis Stone gives a finished performance as the President. Marsha Hunt is a bit too saccharine as Brennan's lifelong love. Others in the cast are satisfactory.

CRANE (Hollywood)

'MORE WITH THE WIND'


CRANE (Hollywood)

(Flash Preview)
BIG FILMS PROMISE A MERRY CHRISTMAS

Boxoffice reports from throughout the nation show a deep red streak these days—one of the most acute pre-Holiday depressions theatres have suffered in years. But happier days seem to be ahead.

On and about Xmas Day the major studios will deliver a batch of films that smack of the hit variety. To dispel the gloom of these blue days, look over this group of Holiday releases:

From KKO: "The Hunchback of Notre Dame", with Laughton.

From Universal: "Destry Rides Again", with James Stewart riding on the crest of his greatest popularity and Marlene Dietrich back with a bang.

From Warners: "Four Wives", a grand sequel to "Four Daughters" with the same cast.

From Columbia: "His Girl Friday", the female version of the great hit of yesteryear "The Front Page", with Cary Grant and Irene Dunne, a sock combination.

From Metro: "Balalaika" and "Judge Hardy and Son", not to mention the stupendous "Gone With The Wind".

From Paramount: Fleischer's feature cartoon fantasy, "Gulliver's Travels", in Technicolor.


An imposing array of attractions to be sure. If product such as this was the rule instead of the exception, film producers and theatre owners alike would need have no fears of the future. Just as everyone suffers from the adverse effects of poor films, so do we all benefit from the good ones. There should always be more good ones and fewer bad ones, but we rejoice that during this coming Holiday Season our film makers will have contributed so liberally to the joy and good will of our nation and other nations where a smile is still not high treason.

WELCOME, MR. ROOSEVELT

A late news dispatch advises that James Roosevelt, the President's son, has severed his association with Samuel Goldwyn and organized an independent production unit of his own.

We welcome Mr. Roosevelt. More than anything else, this industry needs more independent unit producers to devote themselves to the production of a few good pictures each season. That, ultimately, must be the system to replace the present mass production which has polluted theatre screens.

Is it possible that young Roosevelt foresees the doom of the block booking practice and realizes that its demise will reopen film business to new, enterprising producers? We suspect—and hope—that is one of the chief reasons for his move. Regardless, we welcome Mr. Roosevelt to film production and wish him all success.

CUT COSTS - - KENT

"Present world-wide conditions make it necessary to readjust the whole financial structure of production", said Sidney R. Kent, president of 20th Century-Fox last week. The film executive went on to say that conditions are too upset at this time to issue a definite statement on the number of pictures his company will produce next season or how much will be spent on them.

If Mr. Kent is seeking advice, we offer the following: Make fewer pictures next season, eliminating those quickies which only serve the purpose of filling distributors' commitments to exhibitors. Readjust the financial structure of production by cutting salaries ranging from $25,000 to $1,300,000 annually and by insisting that every script be worked out in detail before shooting starts, thus eliminating expensive wasted time on the sets. We believe that these two steps alone will save millions of dollars on production and make unnecessary any curtailment of actual (legitimate) production costs.

NO PARAMOUNT B's

From Hollywood comes word that Paramount studio officials say they will make no B pictures next season. This would be extremely interesting news if the number of pictures to be made was to be about 30. But, according to the advice, a total of 45 features is promised. When any one studio can turn out 45 class A features in one season, that will be the day of Salvation for the film industry.

Paramount's idea is splendid. The company's executives should be a bit more practical, however if they hope to realize its achievement.
‘DESTRY RIDES AGAIN’ WILL BE BIG HIT

Rates ★★★ everywhere

Hollywood Preview

Universal
91 Minutes

Marlene Dietrich, James Stewart, Mischa Auer, Charles Winninger, Brian Donlevy, Allen Jenkins, Warren Hymer, Irene Hervey, Una Merkel, Billy Gilbert, Samuel S. Hinds, Jack Carson
Directed by George Marshall

"Destry" is a hit—and credit must go to producer Joe Pasternak for letting a completely "typed" star do something entirely different. Marlene Dietrich plays this "off the beaten track" role in a way that will delight her old fans and get her a lot of new ones. Marlene's rendition of three barroom ditties and her battle royal with Una Merkel (in which the latter loses her skirt) are exploitable highlights "alone worth the price of admission". It is this combination of the wordly Dietrich with typical western melodrama, bullseye shooting, free-for-all fighting, and quid-chewing comedy that will make "Destry" popular fare in de luxe and action houses alike.

Town drunk, Charles Winninger, is appointed sheriff by Bottleneck's corrupt mayor, Samuel S. Hinds. Taking his appointment seriously, Winninger calls in James Stewart, son of a famous law-and-order man, to act as his deputy. Surprising everybody, Deputy Stewart really starts cleaning up Bottleneck and wins the heart of dance-hall queen Dietrich. His inevitable run-in with the town villain, Brian Donlevy, results in Marlene's sacrificing her life to save Stewart and the well being of Bottleneck.

Mischa Auer's comedy is a bit far fetched, but Winninger, Hinds and Donlevy are at their best. Una Merkel is particularly good in a supporting role.

George Marshall's direction is engrossing because he lays the stress on his characters—and they are an interesting lot.

CRANE (Hollywood)

‘THE SECRET OF DR. KILDAIRE’ AVERAGE PROGRAMMER

Rates ★★ generally

M-G-M
81 Minutes

Directed by Harold S. Bucquet

Third in M-G-M's "Kildaire series lacks the freshness of the earlier features, but manages to hold audience interest by virtue of the familiar and remarkably vital characterizations of Barrymore, Ayres, et al. Behind-the-scenes in a hospital is again packed with real human interest. It is the subsidiary plot concerning Kildaire's adventures with a neurotic rich girl that seems implausible. While this is unlikely to win new Kildaire fans, it will entertain the regulars and hold its own as an average attraction.

Barrymore, as the understanding, irascible Dr. Gillespie, is still confined to his wheelchair, but he nevertheless dominates the entire story. His tireless laboratory and research work, with Kildaire assisting, has brought Gillespie to the verge of a nervous breakdown. Realizing this, the young doctor pretends to lose interest in hospital work and take over the case of a beautiful heiress suffering from a strange mental complex. While Gillespie is on an enforced vacation, Kildaire discovers that outside forces have convinced the girl that she has inherited a tendency to brain tumor. After bringing her back to normalcy and reviving her interest in her faithful fiance, Kildaire returns to his work with Gillespie.

Emma Dunn and Samuel S. Hinds, as the Kildaire parents, are believable small town folk and Alma Kruger, Walter Kingsford, Nat Pendleton and Nell Craig return with expert performances as hospital staff members. Helen Gilbert gives a competent portrayal of the wild-eyed heiress.

LEYENDECKER

‘THE ESCAPE’ INTERESTING CRIME FILM LACKS NAMES

Rates ★★ on dual bills only.

20th Century-Fox
60 Minutes

Kane Richmond, Amanda Duff, Edward Norris, June Gale, Henry Armetta, Frank Reicher, Leona Roberts, Scotty Beckett
Directed by Ricardo Cortez

A variation on the age-old "Crime Doesn't Pay" theme, THE ESCAPE is an interesting holding programmer. Despite a few overly sentimental touches, the story has a really human quality and enough melodramatic action to please neighborhood audiences. Although completely lacking in draw names, this will make a good supporting feature for duals.

As told in flash-back fashion by the neighborhood doctor (Frank Reicher), the story takes up the tangled lives of a group of East Side inhabitants. Young ex-convict Edward Norris returns from prison, embezzled towards society, to find that his secret bride, June Gale, has placed their Baby girl in a foundling home, while she works in a night club to support the child. Norris drifts back with his old gangster pals and becomes involved in a warehouse robbery, which leads to the shooting of the watchman. When Norris hides at home, his father turns him over to the police. He finally meets his death after escaping jail to track down the gangsters who have kidnapped his baby girl.

A capable cast emerges with several genuine acting characterizations. Particularly fine are Henry Armetta as the simple Italian father—a dramatic role at variance with his usual comedy parts—and Frank Reicher as the understanding doctor. Norris puts too much effort into his hard-boiled role, but the others are all good.

AD TIPS: This picture needs selling. Exploit it as a vivid story of New York's tenement district. Action houses can feature the gangster angles.

LEYENDECKER
The Washington Scene

By FILM BULLETIN's Capitol Staff Correspondent

ARNOLD SAYS INDUSTRY MUST BE POLICED

Regardless of the outcome of the present anti-trust suits against the motion picture industry, The Anti-Trust Division of the Department of Justice will keep an eagle eye on the producers and distributors as long as Assistant Attorney General Thurman Arnold sits as chief trust-buster. This impression is indicated to observers here by the testimony of Mr. Arnold before the Temporary National Economic Committee. Results achieved by this force will not be permanent if the staff is withdrawn, he told the so-called Monopoly Committee. If we were to withdraw our investigators from any locality where we have already accomplished beneficial results, it is almost certain that within a year the old abuses would reappear," he said.

Comparing the situation regarding anti-trust violations to a busy intersection Arnold said, "as we have often asserted, the problem is similar to that of controlling traffic. There must be a traffic policeman on a crowded corner. If the policeman is there the law will be obeyed. If we have an adequate staff in the field to receive and investigate complaints, we will get the complaints and investigations will accomplish beneficial results. If the men are not there, nothing will happen and the consumers will get discouraged and the law will be ignored."

Arnold urged immediate employment by the Anti-Trust Division of 50 men, to be stationed at strategic points throughout the country, "to head up the investigation of consumers' complaints and promote cooperation with consumer groups." They would be lawyer-economists and become fully acquainted with the trade, labor and consumer organizations in their respective states. They would act as "clearing houses for complaints from consumers and business men," Arnold said. He also advocated making the Monopoly Committee a permanent body.

The Sherman Act, which has been the instrument used in the actions against the majors, "does not attack unjustified profits of individuals. It concerns itself only with the activities of organized groups," Arnold declared. "It is effective because production and distribution in this country are operated by organizations and not by individuals. It is flexible because it judges the reasonableness of each organization by its performance."

The problem of enforcement of the anti-trust laws requires two things, Arnold said:

1. An adequate prosecuting group sufficient to break up the organizations imposing restraints, which can be withdrawn after prosecutions are over; and

2. One or two men assigned permanently in each state to preserve the gains by hearing complaints and keeping in close contact with the situation.

COMMERCe DEPARTMENT NOT THROUGH

All has been quiet so long in the office of Dr. Willard Thorp at the Commerce Department on the film industry conferences that it was believed they had "given up the ghost" and despaired of ever issuing a report that would be of any practical value.

The Department officials insist, however, that they are not through. It is announced that there will be further confabs with film spokesmen to supplement the previous talks. It is not expected that further meetings will be held until after the Holiday Season, probably soon after the first of the year. No details have been set and the conferences themselves do not know whom they will call in. In all probability some of the exhibitor spokesmen will be recalled to see if something cannot be worked out to justify the long drawn-out discussions.

SUIT AGAINST RKO

In a case filed with the Supreme Court, Ernest W. Stirn, Class "A" Stockholder of RKO, has entered the reorganization dispute now before the Justices (reported November 18th issue) His petition contends that the amendments to the certificate of incorporation of RKO adopted on December 14, 1931 by a vote of less than all the holders of the Class "A" stock at the time outstanding, was void and of no effect as regards elimination of the Class "A" stock by reason of the terms of the Maryland Corporation Code.

The petition by H. Cassel and Co., attacking the RKO reorganization plan will be tied in with Stirn's petition and both will be heard at the same time if the High Court agrees to review the matter.

WEST COAST INQUIRY GOES ON

"Nothing will stand in the way of a thorough inquiry," Attorney General Frank Murphy declared last week, speaking of the West Coast film income tax and labor cases. Murphy revealed he had a recent conference with Charles Carr, who is handling the Government's case. Experts from the tax division sat in on the meeting, Murphy said.

"Shucks! If you think I was trying to be a hero, you're mistaken. I didn't figure to get shot."

"MAIN STREET LAWYER"

with

EDWARD ELLIS • ANITA LOUISE

HAROLD HUBER • ROBERT BALDWIN • BEVERLY ROBERTS

A Republic Picture
'RETURN OF DR. X' EERIE SPINE-TINGLER
Rates • • • for action houses; less elsewhere

Warners
62 Minutes
Humphrey Bogart, Wayne Morris, Rosemary Lane, Dennis Morgan, John Litel, Lya Lys, Huntz Hall, Charles Wilson, Creighton Hale, Vera Lewis, Howard Hickman, Joseph Crehan, Olin Howland, Arthur Aylesworth, DeWolf Hopper
Directed by Vincent Sherman

The macabre quality of "The Return of Dr. X" will delight thrill addicts, but women and kiddies will find it a bit too blood-chilling for enjoyment. Chiefly responsible for the many spine-tingling moments are the ghostly make-up effected by Humphrey Bogart and Lya Lys, several close-ups of experimental operations on humans and the constantly recurring talk of blood-drawing, etc. Fantastic as the story turns out to be, Director Sherman has built up the suspense so that the interest is held throughout. Strong enough to play alone in action spots, the combined Bogart and Wayne Morris name values make this a good dueller for other spots.

The story shows how a boisterous news hound (Wayne Morris) scoops the murder of a stage beauty, only to have her turn up the next day threatening to sue his paper. Noticing her bloodless appearance, Morris investigates on his own and discovers that the notorious Dr. X was revived after his death and is being kept alive by blood transfusions. The never-ending search for enforced blood donors leads to several murders, and a young nurse's life is threatened before the demon doctor is tracked down and finally (?) killed.

Bogart is eerie as Dr. X. Wayne Morris gives a good account of himself in the semi-comedy role of the cub reporter. Dennis Morgan and Rosemary Lane do nicely with their scant opportunities in a minor hospital romance and John Litel is effectively sinister as a Viennese blood specialist.

LEYENDECKER

'THE CISCO KID AND THE LADY' STARTS NEW WESTERN SERIES
Rates • • + in action spots; good dueller elsewhere

— Hollywood Preview —

20th Century-Fox
74 Minutes
Cesar Romero, Marjorie Weaver, Chris-Pin Martin, George Montgomery, Robert Barrat, Virginia Field, Harry Green, Gloria Ann White, John Beach, Ward Bond
Directed by Herbert I. Leeds

The "Cisco Kid" returns to the screen in person of slightly sardonic, tango-dancing Cesar Romero, who plays the role with just the right mien. He is a better selection for the part than Warner Baxter. "The Cisco Kid and The Lady" is light entertainment with a fair share of laughs and action. As usual, it is not the production, acting, or direction that is weak, but the story. However, the offering should do better than average in action houses and as a dueller in deluxe spots and naborhoods.

The Kid protects a motherless infant, whose father has just been killed by Robert Barrat in an attempt to steal his gold mine claim. Romero gets schoolteacher Marjorie Weaver to care for the child. Complications arise when Marjorie's fiancée arrives on the scene and believes her to be an unwed mother. More complications ensue when Romero steals the affections of villain Barrat's girlfriend, a saloon hostess. All ends well when Romero tricks Barrat into getting killed and saves the mine for the baby.

Chris-Pin Martin, amusingly gotten up as Romero's sidekick, does a good comedy job. Virginia Field is attractive as the saloon hostess who falls in love with Romero. Others are adequate.

CRANE (Hollywood)

'TWO THOROUGHBREDS'
Rates • • + on word-of-mouth reaction

— Hollywood Preview —

RKO-Radio
62 Minutes
Jimmy Lydon, Joan Brodel, Arthur Hohl, J. M. Kerrigan, Marjorie Main, Selmer Jackson, Spencer Charters
Directed by Jack Hively

For a plain, unadulterated lump in the throat, we recommend "Two Thoroughbreds" an unsophisticated, inexpensive little drama that will unquestionably delight family audiences and might even make the more worldly patrons cry a bit. It is no tragedy, however, but a human drama which touches the heart. Young Jimmy Lydon wins his place in moviedom's hall of fame with an amazing performance which is made even more remarkable by the fact that in his strongest scenes his only supporting players are animals! This will require exceptional selling to get any response at the box-office, but the word-of-mouth advertising will be very helpful in subsequent runs.

Jimmy is an orphan working on the farm of an inhuman aunt and uncle who begrudge every mouthful he eats. The boy finds a stray foal and is unable to find the owner. He persuades his aunt and uncle to let him keep the animal until he is old enough to be sold. Meanwhile the boy and the colt become inseparable pals. Suddenly he discovers the proper owner and struggles with his conscience. When the horse is in danger of being killed he exposes himself to save its life. In doing this he wins the faith of a millionaire rancher and his daughter.

Joan Brodel, Marjorie Main, Arthur Hohl, J. M. Kerrigan, and others in the small cast all do sincere, natural work. Miss Main, particularly, is excellent in a less theatrical portrayal than usual.

RKO can thank director Jack Hively for a new star and a swell picture.

CRANE (Hollywood)

'MAIN STREET LAWYER' GOOD COURT MELODRAMA
Rates • • + for naborhoods and small towns

Republic
72 Minutes
Edward Ellis, Anita Louise, Margaret Hamilton, Harold Huber, Clem Bevans, Henry Kolker, Beverly Roberts, Willard Robertson, Richard Lane
Directed by Dudley Murphy

This is a pretty good display of court room pyrotechnics, with some human interest and melodramatic embellishments. Your audiences probably won't be concerned with the fact that the script causes Blackstone to do nip-ups, for the yarn comes out a convincing and entertaining movie. Director Dudley Murphy keeps it on the go from the start and Edward Ellis leads a good cast in the heart-tugs and fireworks. "Main Street Lawyer" will be good for average grosses, at least, in the family spots and can be sold to action fans.

Ellis is a kindly small town district attorney. His daughter, Anita Louise, is really an adopted child, born in prison of a woman sent there by Ellis. Gangster Harold Huber, indicted in the big city, learns of this and obtains a change on venue in his case to Ellis' town. He proceeds to attempt blackmail on Ellis to have him "throw" the case. This results in an exciting climax.

Ellis makes his character lovable. Harold Huber, Anita Louise and Clem Bevans provide strong support.

PIX

(More Reviews on Page 8)
The Proverbial pre-Christmas business slump was not evident at the Paramount last week where the combination screen and in person appearance of Allan Jones and Mary Martin, stars of “The Great Victor Herbert,” smashed the recent opening day high set by “The Cat and the Canary.” The Paramount musical, now in its second week, will be followed Dec. 20 by “Gulliver’s Travels.” “Destry Rides Again,” now in its third week at the Rivoli, was another film that attracted a goodly crowd of Christmas shoppers. Holdovers are most of the other Broadway first runs, among them “We Are Not Alone” at the Radio City Music Hall, and “Elizabeth and Essex” at the Strand, slipped from satisfactory opening week figures. The Bette Davis starrer, however, holds for a third stanza while the Muni vehicle was followed on December 14 by M-G-M’s “Babalahka.”

Two other M-G-M pictures, “Remember?” at the Capitol and “Nick Carter, Master Detective” at the Criterion, opened to only fair business this week; the latter coming after A. T. “That’s Right, You’re Wrong” which gave the Criterion its first two week run in over a year. The Rialto has been attracting attention—and standing room only trade—recently, the current “Tower of London” going for all night showings following three smash weeks of RKO’s “Flying Deuces,” a natural for this preponderantly-male house. Lagging behind all the others recently was the Roxy with “The Housekeeper’s Daughter” and then “Barricade” both being below average.

That long-awaited event of 1939, Selznick’s “Gone With the Wind,” has its local premiere here on Dec. 19 at the Astor and Capitol the day after the trade and press showing at the Astor Monday night. Tickets for the opening, which is to be televised from the lobby and foyer of the Capitol, were sold out within two hours after being placed on sale and an advance of $50,000 for the first few weeks is reported. The Selznick four-hour feature is expected to run at least six weeks at the Capitol, necessitating outside bookings for regular M-G-M product. The Astor is accustomed to long runs, “Goodbye, Mr. Chips” having passed six months and “Pygmalion” approaching that period. Howard Dietz and many M-G-M home office boys attended the Atlanta premiere on the 15th as did David O. Selznick, John Hay Whitney . . . Joseph Bernhard, general manager of Warner Theatres, presided over a zone managers meeting at the home office this week with Moe Silver, Albany; John Payette, Washington; Ted Schlanger, Philadelphia; Tom Jacobs, N.Y., Community, New Haven among those on hand . . . Eddie Golden and Lou Lifton acted as hosts to the press last week to announce the appointment of Harry Thomas as general manager of Monogram’s company-owned branches in New York, Philadelphia and Washington. Jules Chapman will act as Thomas’ assistant, Monogram president W. Ray Johnston, who attended the Phoenix premiere of “Gentleman from Arizona” before proceeding to the West Coast, is expected back in New York late this month. George Weeks, the company’s general sales head, is on a tour of seven Eastern exchanges extending from Buffalo to Chicago . . . Edwin C. Stein, formerly managing editor of the Newark Star-Eagle, has been appointed Samuel Goldwyn’s Eastern publicity representative . . . Phil Reisman, for the last six years handling the foreign distribution for RKO Radio, now has the more impressive title of vice-president in charge of foreign distribution . . . Lou Smith, formerly with Paramount, was here for conferences with Maurice Bergman, Hortense Schorr and other Columbia home office members, before taking up his new duties as studio publicity manager for the company . . . Ruth Schwerin, recently with Monogram here, is now Eastern publicity contact for Sel Lager, U. A. A producer, Charles L. Glett has severed his connections with Eastern Service and Audio Productions to devote his time to developing independent production . . .

Universal’s general sales manager, William A. Scully, and Frank J. A. McCarthy and William J. Heineman, Eastern and Western sales managers, are all back at their desks after extended sales trips . . . Nate Blumberg, Universal president, was expected here late this week as was Jack Cohn, Columbia vice-president.

By the time this issue of FILM BULLETIN reaches its readers the Atlanta premiere of “Gone With the Wind” will have gone down in motion picture history and New York’s coterie of first nighters will be readying themselves for its local opening on Dec. 19th. “Gone With the Wind” is greatest from the running time standpoint and it is almost certain to be the most talked-of pictures of all time. All credit to the Selznick organization for this enterprise and daring in investing such a huge sum of money in this colossal venture.

The four year build-up during the search for an actress to play Scarlett O’Hara and the increasing expectancy of the ten million readers of Margaret Mitchell’s novel of the Civil War during its actual filming has done more to make the public picture conscious than has any film production since the memorable “Snow White and the Seven Dwarfs.” In spite of predictions that Mrs. and Mrs. Movietone would be so fed up with advance publicity about “Gone With the Wind” that they would not care about the completed picture, interest in its announced showings is widespread. In New York the record advance sales and the trade drive engagement (to run simultaneously with the Capitol Theatre) is not a figment of the publicity man’s brain. The lines forming at the box office daily never seem to lessen and this reporter has talked to film fans outside the theatre who have passed their hard-earned coin (at $2.20 top) through the ticket window for an early opportunity to see “Gone With the Wind.”

People who attend the movies infrequently are adding their enthusiasm to that of the confirmed film fans and the result should be a general reawakening of interest in motion pictures. The American Institute of Public Opinion, conducting a poll, has estimated that the number of persons waiting to see “Gone With the Wind” is in excess of 56 million. Even if this survey is overly optimistic, two thirds of the figure named would still be an immense potential audience.

WESTERN

To this reporter, witnessing dozens of western dramas each year, the average cowboy film issuing from ordinarily progressive Hollywood plants is of a caliber to be taken seriously only by the youngest of school boy fans or their more moronic oddballs. In contrast to these, we call attention to Republic Pictures’ first-rate western program and pay tribute to this company for its courageous endeavor to put the outdoor film on a higher entertainment level. To a greater extent than any company, Republic turns out westerns which can be enjoyed and appreciated by any type of audience. Republic’s stars, Gene Autry, Roy Rogers and the Three Mesquites consistently appear in vehicles which employ human dialogue in plot situations which wisely, do not rely too heavily on well-trodden unbelievable battles against overwhelming odds. Yet these entertaining westerns have their full quota of straight shooting, fast riding and courageous displays of flipcuffs to thrill the youngsters or the grown-ups who remain “young in heart.”

As produced by Joseph Kane, Armand Schaefer and other Republic producers, Republic’s western output is equalled only by the Hopalong Cassidy series produced by Harry Sherman for Paramount release. Action remains the primary requisite in the stories selected by these producers, but the characters act and talk like human beings. Gene Autry’s popularity rating as No. 1 Cowboy Star can be credited not only to a likeable personality, pleasing singing voice and his ability to ride, shoot and fight with equal facility, but also to the wise choice of original starring vehicles supplied him by Republic. Roy Rogers, a comparative newcomer in the cowboy division, is steadily climbing toward popularity in a series of Republic westerns which present him as a down-to-earth son of the plains instead of a wonder boy of the west such as could exist only in out-moded dime novels.

Just as Warners has been the leader in the field of gangster films, Republic Pictures, and to a great extent, Harry Sherman, have apparently hit on a happy formula for making top-ranking westerns. Other producers might well take a page or two out of their scripts.
ESCAPE TO PARADISE

Fair Breen Finale

Rates • • — as duellist in family houses

Hollywood Preview

RKO-Radio (Sol Lesser)
60 Minutes
Bobby Breen, Kent Taylor, Maria Shelton, Joyce Compton, Pedro de Cordoba, Robert O. Davis
Directed by Erle C. Kenton

Bobby Breen's last picture for Sol Lesser, "Escape to Paradise" is a light little pro-grammer which will have entertainment value as a duellist in family spots. Breen fans will like Bobby in a less angelic than usual role of an over-enthusiastic South American lad.

Kent Taylor, rich playboy on a pleasure cruise, decides to stop over at a small South American port to escape amorous Joyce Compton. He is taken in hand by Bobby Breen, who literally rolls him into romantic and other difficulties as his "guide".

There are some stock characters: a woman redeemed by a baby's arms, a blackmailing cad of a husband and a noble protector and lover. But they provide a few heart tugs, a few /aughs and a tale that contrives to be always engrossing. The picture is an enjoyable outing and both stars and technical phases are effective. But Breen fans will like Bobby as the less angelic South American lad.

FAIR BREEN FINALE

MIRACLE ON MAIN STREET

Hokum the Family Will Enjoy

Rates • • for naborhoods, small towns

Columbia
87 Minutes
Margo, Walter Abel, William Collier, Sr., Wynne Gibson, Jane Darwell, Veda Ann Borg, Pat Flaherty, George Humbert
Directed by Steve Sekely

There isn't anything new in "Miracle On Main Street", but it is the old fashioned type of hokum that will entertain family audiences everywhere. There are these stock characters: a woman redeemed by a baby's

THE BIG GUY

OK Action Meller

Rates • • generally; better in action houses

Universal
78 Minutes
Victor McLaglen, Jackie Cooper, Edward Brophy, Peggy Moran, Ona Munson, Russell Hicks, Jonathan Hale, Edward Pawley, George McKay
Directed by Arthur Lubin

This is too heavy and depressing for the feminine trade, but the male action lovers will find it more to their liking. A fair amount of suspense will keep them engrossed. The script lacks originality and polish and, therefore, can be counted out by du-luxers and better class naborhood locations.

Jackie Cooper is tricked into providing and driving a car for two criminals who make a prison break. The break goes astray and the convicts are killed. McLaglen, warden of the prison, finds a small patch of money they had in the car and hides it for himself. Cooper comes to trial as an accomplice in the murder of a policeman shot during the break. McLaglen can save him, but wants to hide his loot. Finally he does exonerate the boy, but loses his life in another jailbreak.

Both McLaglen and Cooper are guilty of chewing a bit too much scenery. Edward Brophy, as a trusty who engineers the second break, is outstanding. Ona Munson is good as McLaglen's wife.

THE MILL ON THE FLOSS

Ponderous Picturization of Literary Classic

Rates • • + in class houses; less generally

Standard Pictures
82 Minutes
Geraldine Fitzgerald, Frank Lawton, Victoria Hopper, Griffith Jones, Fay Compton, James Mason, Marita Hunt, Sam Livesey, Mary Clare
Directed by Tim Whelan

The British studios have turned out a faithful picturization of George Eliot's literary classic, although adhering so closely to the melodramatic Mid-Victorian story has weakened its entertainment value. An extremely capable cast of English players is unable to put life into the stilted dialogue and the actions of the characters will seem inordinately prudish to modern audiences. Lack of any relieving humor is another handicap. The picture will make a fair attraction for class houses. Geraldine Fitzgerald's name will have to carry it in the minor duals.

Despite cutting, which bridges several episodes with a title, the story of the feud between the Tullivers and the Wakehams drags during the lengthy conversational scenes. What little action it has is stored up for the climax. This follows Maggie Tulliver's loss of reputation after a storm forces her to spend a night with her best friend's fiancé. Phillip Wakeham, who really loves Maggie, rushes to her rescue when the irate villagers unite to drive her out of town. The lovers take refuge in the old mill, but a swiftly rising river sweeps them to their deaths.

Produced several years ago, the film is only now receiving its first American showings mainly because Geraldine Fitzgerald has recently attracted attention in Hollywood. She plays Maggie Tulliver with charm and conviction and makes the most of a weak-willed character. Frank Lawton is sympathetic and appealing as her crippled lover.

The direction is heavy-handed.

LEFENDECKER

(More Reviews on Page 19)
COLUMBIA

Features currently before the cameras are “Too Many Husbands” (Jean Arthur-Fred MacMurray-Melvyn Douglas), “Convicted Women” (June Lang-Lola Lane-Roehelle Hudson), “Five Little Peppers At Home” (Edith Fellows), “The Lone Wolf Strikes” (Warren William-Joan Perry), and “Texas Express” (Charles Starrett) . . . Rowland Brown is scheduled to start his original screenplay “Quirt and Flagg”, starring Victor McLaglen and Edmund Lowe, within two weeks. Brown will produce and direct. Maxwell Anderson has been contracted for script polishing job . . . “Bedtime Story,” by Horace Jackson and Grant Garrett, has been purchased as the forthcoming vehicle for Cary Grant and Irene Dunne to be produced by William Hurlbut . . . Irving Asher, who has recently returned to Hollywood, advises that Columbia executives consider it impractical to resume British production at the moment. Therefore, he will not return to England at this time . . . Harry Cohn is after Lloyd C. Douglas to do the script of “The First Woman Doctor”, the intended Irene Dunne Starrer . . .

CASTINGS: William Hoblen and Rita Hayworth in “I Wonder What Happened To Tony” . . . .

METRO-GOLDWYN-MAYER

Only new starter at Metro is “I Take This Woman”, the Spencer Tracy-Hedy Lamarr feature, which is up for retakes after being shelved for several months. Other films shooting are “Aren’t We Beware” (Wallace Beery-John Howard-Dolores Del Rio), “Floridan” (Robert Young-Helen Gilbert), “New Moon” (MacDonald - Eddy), “Strange Cargo” (Gable - Crawford), and “Young Tom Edison” (Mickey Rooney) . . . “Edison the Man,” “Forty Little Mothers,” and “Susan and God” are set to start before Christmas . . . Marx Brothers have asked for postponement of “Out West,” claiming lack of confidence in material . . . Studio has acquired screen rights of “The Vagabond King” from Paramount as vehicle for Nelson Eddy. The popular operetta was made by Paramount in the early days of talkies with Dennis King and Jeanette MacDonald . . . Edgar Selwyn’s next two producing jobs will be original stories, “The Golden Fleece” and “Night Operator” . . . Rumors are that Metro wants Claudette Colbert to co-star with James Stewart in “Wings On His Back,” the story of a skywriter who couldn’t spell, set for March start . . . “Elison, The Man,” starring Spencer Tracy, will not go before the cameras until retakes on “I Take This Woman” are washed up . . . It is planned to release “Northwest Passage” as a special attraction late in February. This decision came after sneak preview in the east . . . Victor Fleming is scheduled to direct “The Yearling” immediately after the first of the year, if producer Sidney Franklin can secure a 10 or 12 year old boy for the principal role . . . Joan Crawford and Greer Garson again clash as both stars want to do “May Flavin,” vehicle which has been on and off the Metro schedule for two years. Crawford has had her bid in for some time, but is now working in “Strange Cargo,” while Garson is between pix . . . Robert Taylor is slated for top spot in “Cause for Alarm,” Erie Hambler novel which Lawrene Weingarten will produce early in 1940 . . . Negotiations are on for “He Does as She Pleases,” an original story by Howard Jackson and Grant Garrett, a likely vehicle for Clark Gable and Carole Lombard . . . Announcement has been made that “Gone With the Wind” will not be released in Great Britain or other countries whose economic condition has been affected adversely by the present war . . .

CASTINGS: H. B. Warner in “New Moon” . . . .

MONOGRAM

“Front Page Lady,” scheduled to begin this week, appears to be the only production this company will shoot until January, when “Rip Van Winkle” and several others are slated to start . . . “Mr. Wong At Headquarters,” Karloff starrer in which Grant Withers played lead, will be the last acting job for the latter actor who has become a Monogram producer . . . Charles Goetz, who has just produced the all-color western, “Gentleman

(Continued on Next Page)
Size-Ups

from Arizona," plans three more Arizona-made films. Title of the
next is "Rancho Grande." If Monogram's Ray Johnston
definitely decides to follow through on his plan to make 16 west-
eras in Arizona, that state will become an important motion
picture center. Sam Goldwyn and Columbia are both shooting
current productions in Arizona... "Gentlemen From Arizona"
made by Golden West Pictures Corp. for Monogram release was
shot in Magnacolor but was processed for release in Cinecolor.
The fact that the former color company is owned by Herbert
Yates of Republic might have been the reason, as Monogram and
Republic are rumored to have had some recent quarrels...

CASTINGS: Gertrude Michael and Warren Hull in "Front Page Lady"...

DIRECTOR ASSIGNMENTS: Howard Bretherton to "Front Page Lady"...

PARAMOUNT

"Golden Gloves" (Jean Cagney-Robert Ryan) augments theour other productions now shooting at this lot: "At Good Old
Siwash" (William Holden-Judith Barrett), "Buck Benny Rides
Again" (Jack Benny), "Safari" (Madamee Carroll-Douglas Fair-
banks, Jr.), "The Way Of All Flesh" (Akim Tamiroff). Scheduled
to start this week are: "Hold Your Horses" and Down West Mc-
Ginty." Production on "A Night At Earl Carroll's" has been
postponed for two months because of Carroll's present activities...
A modern romance titled "Miami" will be produced and directed
by the able Andrew L. Stone as the next Mary Martin Starrer.
No definite starting date has been set... Jack Benny and Fred
Allen have been signed for a picture which will probably start
during the summer when both stars are off the air... "The Ghost
Breaker", Bob Hope-Paulette Goddard feature, will be directed
by George Marshall instead of Elliott Nugent. Nugent has been
released to do a New York show, "The Male Animal"... An
announcement from New York indicates that this studio will de-
finitely continue production in England. Picture business in the
British Isles is almost normal in spite of the war... With Fred
MacMurray in mind for the title role, studio has purchased Bel-
lamy Partridge's best-selling novel, "Country Lawyer," at a price
proportioned to be one of the highest of the year... Cecil B. De-
Mille made Para executives feel a bit uncomfortable by his an-
nouncement that his production "Queen of Queens," which is
to follow the current De Mille, "Northwest Mounted Police," is
based on the play "Family Portrait." Letter was penned by
Catholic leaders as a reaction on the Virgin Mary. Para explained
this away, however, by statement that they intended to have the
entire play rewritten... President Barney Balaban justified the
company's operation of theatres in a statement issued here just
before he left for New York last week on the grounds that it
enables Para to understand the needs of every exhibitor... "No
exhibitor faces a problem with which we, ourselves, have not been
confronted," Balaban said. "Whether he has the leading 1st run theatre in his locality, or a neighborhood house, we have a
theatre just like his and we know his problems." While he ad-
mitted the necessity for economy as a result of the restriction of
European markets, Balaban declared that his company would not
be stampeded into any economy drives that would "jeopardize
the quality of our product"... This studio is dickering with
Metro for a 1-picture loan of William Powell. They want to
co-star him with Madeleine Carroll...

CASTINGS: Stella Duna and De Ann Merry in "Down Went McGinty"...

J. Parrell MacDonald and Julie Carr in next Humongous "Serial west-
era," made by Republic...

DIRECTOR ASSIGNMENTS: Preston Sturgis to "Down Went McGinty"...

STORY BUY: "Sunrise in My Pocket" by Edwin Jacobs Mayer protected by
purchase of another Fatty Crockett yarn by Constance Hopper...

REPUBLIC

Boss Herbert Yates apparently believes that picture business
will not be as hard hit by the war as he imagined a couple months ago. This studio pulled in its horns more sharply than any other
cutout in Hollywood when the battle broke in Europe, but Yates
gave the trade definite indications of a change in attitude last
week by starting the studio rolling on two of its biggest projects.
Production began on "Dark Command," with Claire Trevor and
John Wayne, the "Stagecoach" duo, which calls for a huge budget
for Republic. Scriptist Garret Fort was then assigned to prepare
"Lady From New Orleans," which will be this company's following
prestige production. Furthermore, Yates formerly had made it
pretty clear that he seriously doubted if Rep would deliver any-
thing like the total of 52 features promised for '39-'40. Now he
appears to be confident that this entire commitment may be
delivered... "Heroes of the Saddle" (Bob Livingston-Raymond
Hatton) has been completed here since our last comment. Features
currently at work are "Dark Command", "Village Barn Dance"
(Richard Cromwell-Doris Day), and "The Wolf of New York"
(Edmund Lowe). Projected for start this week is "Drums of Fu Manchu"...

CONTRACTS: Glenda Farrell finally opted to act... STORY BUY: "It's Murder"
by Virginia A. Blair...

RKO-RADIO

This is busiest lot in Hollywood at the moment with seven
productions working: "And So Goodbye" (Jean Parker-Richard
Carlson) an Academy Production, "Bill of Divorcement" (Fay
Painter-Herbert Marshall), "Millionaire Playboy" (Joe Penner),
"Irène" (Anna Neagle-Alan Marshall), "Little Orvie" (Johnny
Sheffield-Edward Ellis), "My Favorite Wife" (Irene Dunne-Cary
Grant), and "The Bullet Code" (George O'Brien). Nothing else is
determined for December start at present... RKO is joining
Paramount and Metro with plans for resumption of British pro-
duction in January. William Sistrom is likely choice for top
producing job overseas... Pandro Berman is now definitely off
this studio's payroll after putting finishing touches on cutting of
"Vigil in the Night"... A report from New York indicates that
"Pinnochio" will be sold on a percentage basis only. Fifty per-
cent will be asked... With "That's Right, You're Wrong" reput-
edly clicking in its early runs, RKO has decided to go ahead with
a second Kay Kyser musical. If this should result in a rush by
other studios to sign up radio bands, they might reflect on the
fact that Kyser has a unique personality and that he is more
than just a band leader who waves a baton!...

CASTINGS: Johnny Lydon, Freddie Bartholomew, and Sid Coris Hardwicke
in "Tom Brown's Schooldays"... Vladimir Sokoloff, Russian character
actor, in "Heart of Darkness"... CONTRACTS: Harry Lester to direct...
𝑀𝑖𝑡𝑐ℎ 𝐷.u. 𝐻𝑜𝑢𝑡𝑡𝑖 to produce-direct two pix... Jack Hively to direct...
**20TH CENTURY**

Production is still slow here, with only “Dance With The Devil” (Power-Lamour) and “Shooting High” (Autry-Withers) before the cameras . . . “I Was An Adventuress” (Zorina) and the sequels to “Hotel For Women” and “Cisco Kid” should start next week . . . Persistent rumors that Howard Hughes is readying for re-entry into film production indicate that 20th Century-Fox is likely release. The Zanuck office denies these rumors, however.

**CASTING:** Brenda Joyce in “Brighman Young” . . . Peter Lorre opposite Zorina in “I Was An Adventuress” . . . Lynn Bari, Joan Davies, Joan Valerie, Henry Wilcoxon in an untitled feature, sequel to “Hotel For Women” . . .

**DIRECTOR ASSIGNMENTS:** Gregory Ratoff to “I Was An Adventuress” . . . R. Hume Herberton to second Cisco Kid pic . . . Ricardo Cortez to “Hotel For Women” sequel . . . **CONTRACTS:** Robert Hopkins to write . . . Tyrone Power espoused for three years to star . . .

**STORY REVIEWS:** “Yesterday’s Heroes” by William Brent, former sound man on 20th Century lot . . .

**UNITED ARTISTS**

The four films now in work here are “The Dictator” (Chaplin), “My Son, My Son” (Small), “The Westerner” (Goldwyn), and “1,000,000 B. C.” (Roach). Probably no new production will commence until January . . . Soi Lesser Productions are now ensconced in its new quarters at the Samuel Goldwyn Studios. This is final step before Lesser squares away on the start of his new producing program for United Artists . . . Considerable interchange of talent between Samuel Goldwyn and 20th Century-Fox sums up as follows: Andrea Leeds and Walter Brennan have been borrowed by Fox for “Maryland”, Jon Hall and Dana Andrews have also been borrowed by 20th for lead parts in “Sweetheart of Turret One”, which was originally to be a Goldwyn production; Fox secured Zorina for “I Was An Adventuress”, Goldwyn, in turn, has secured Alice Faye from Fox for a musical production set to start early in 1940.

**CASTING:** Louis Hayward in “Son of Monte Cristo” (Small). . . .

**DIRECTOR ASSIGNMENTS:** Alfred Hitchcock to “Personal History” (Wan)

**UNIVERSAL**

“River of Missing Men” (Lola Lane-Eduardo Cianelli), “Oh Johnny, How You Can Love” (Tom Brown-Peggy Moran), “The Devil Is Yellow” (Wayne Morris-Margaret Lindsay), and “My Little Chickadee” (West-Fields) are the features working here . . .

A busy month is indicated as these December starters are slated: “It’s A Date,” “Friday The Thirteenth”, “House of Seven Gables”, and “Alias the Deacon” . . . Bing Crosby starrer, “If I Had My Way”, is set for January production . . . Changing the title of “Road to Romance” to “Oh Jonny, How You Can Love”, this studio joyfully advised that Donnie Baker, who made the “Oh Johnny” song popular, would be added to the cast for rendition of the ditty in this picture, but immediately after sadly announced that Miss Baker finds previous commitments preclude her appearing in the film . . . Marlene Dietrich has definitely been signed with Universal for a term of years to do at least two productions annually with Joe Pasternak producing . . . The Ritz Brothers have been signed to appear in “Boys From Syracuse”, for February start . . .

Tyr Garnett has already made two pictures from the shots that he accumulated on his world cruise a couple of years ago. They were “Trade Winds” and “Eternally Yours”. Now Universal has signed Garnett to produce and direct “World Cruise”, using more of those stock process shots. We hope the U executives realize that a popular feature requires more plot than backgrounds. One of the reasons why “Eternally” didn’t click was the fact that the story was dragged all over the globe to fit the scenes that Mr. Garnett had photographed! . . . Bob Burns was borrowed from Paramount for “Alias the Deacon” . . .

The Harry Edington unit is moving along, having completed its first production for U release, “Green Hell”, with Doug Fairbanks, Jr. The second will be “La Chienne”, with Cary Grant, which is slated for the cameras in March. Another Fairbanks film follows that one . . .

**CASTINGS:** Lewis Howard in “It’s A Date” . . .

**DIRECTOR ASSIGNMENTS:** Richard Wallace to “Alias The Deacon” . . .

**WARNERS**

Three features are at work here: “And It All Came True” (Sheridan-Lynn), “We Shall Meet Again” (Oberon-O’Brien), and “Virginia City” (Flynn-Hopkins). To start next week: “Three Cheers for the Irish”, and “Married, Pretty, and Poor”. Others shortly to begin lensing are: “Staff of Heroes”, “Torrin Zone”, “Sea Hawk”, and “Episode”. . . . Good news for exhibitors should be this studio’s decision to eliminate its very low budget pictures next season. Bryan Foy has completed his ’39-’40 program of B’s and is making new production plans for ’40-’41 . . . Success of “Four Wives” has prompted Warner’s to keep its “Four Daughters” intact for at least one more feature. Probable title for this next Lane Sisters-Gale Page opus will be “Four Mothers”. Curtiz will continue as director . . . James Stewart is reported to be balking at his role in “Married, Pretty and Poor”. May refuse to do it . . . WB graciously relinquished their title “My Son” to avoid conflict with Edward Small’s “My Son, My Son” . . .

**CASTINGS:** Rosemary Lane and Ella Albert to co-star in “The Staff of Heroes” . . . James Stewart and Jane Bryant in “Married, Pretty, and Poor” . . .

**DIRECTOR ASSIGNMENTS:** William Keighly to “Married, Pretty, and Poor” . . .

**CONTRACTS:** Jeffrey Lynn to remain to act . . . Cary-Kelly optioned as costume designer . . . Humphrey Bogart one year to act . . .

"Well, folks, I haven't got anything new for you. Marco came, Marco's gone. Now we can begin thinking about our own affairs."

="MAIN STREET LAWYER"

**with**

EDWARD ELLIS • ANITA LOUISE

HAROLD HUBER • ROBERT BALDWIN • BEVERLY ROBERTS

A Republic Picture
## COLUMBIA

**1938-39 Features** (41) Completed (34) In Production (0)

<table>
<thead>
<tr>
<th>Westerns</th>
<th>Completed (12) In Production (0)</th>
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<tbody>
<tr>
<td>Serials</td>
<td>Completed (4) In Production (0)</td>
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**1939-40 Features** (41) Completed (6) In Production (1) Serials | Completed (4) In Production (0) |

In the Release Chart, the date under “Details” refers to the issue in which cast, director, plot, etc., appeared. “Rel” is the national release date. “No.” is the release number. There may be variations in the Running Time in states where there is censorship. All new productions are on 1939-40 programs, unless otherwise noted.

### TEXAS EXPRESS
Western—shooting started: December 11

**Cast:** Dick Foran, Iris Meredith, Dick Curtis, Ed Lesaint, Kenneth MacDonald, Sons of the Pioneers

**Director:** Joe Lewis

**Producer:** Leon Barsha

**Story:** Concerns from romance to reality of the stage line of Starrett’s father with another couple caught by an old tumbleweed. The villain tries to turn this train into a tool of his own purposes. Starrett exposes his plans and saves the freight from the trainwomen by rail accidents.

### IN PRODUCTION

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<th>1939-40</th>
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<tr>
<td>Daughters of Today</td>
<td>J. Lange—L. Lane Details 17-2</td>
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<tr>
<td>Five Girl Friends of Midway</td>
<td>H. Hull—F. Rice Details 17-2</td>
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<tr>
<td>Lone Wolf Strikes, The</td>
<td>W. Williams—H. Terry Details 17-2</td>
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### RELEASE CHART

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<th>1939-38</th>
<th>Features (26) Completed (9) In Production (0) Westerns (21) Completed (7) In Production (0)</th>
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<tbody>
<tr>
<td>Kids of the Range (00)</td>
<td>J. Gerard—H. Bond Details 19-6, 2-6, 1939</td>
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### GRAND NATIONAL

**1938-39 Features** (44-52) Completed (47) In Production (0) **1939-40 Features** (40-52) Completed (23) In Production (6)

### METRO-GOLDYWN-MAYER

**1938-39 Features** (26) Completed (9) In Production (0) Westerns (21) Completed (7) In Production (0)

### I TAKE THIS WOMAN
Drama—shooting started: November 5

**Cast:** Spencer Tracy, Haley Lamm, Kent Taylor, Verree Teasdale, Janes Frantz, John Shetton Petree, Rosina Galli, Charles Trowbridge

**Director:** W. S. Van Dyke

**Producer:** Larry Weingarten

**Story:** (Unavailable—see next issue)

### IN PRODUCTION

<table>
<thead>
<tr>
<th>1939-40</th>
<th>Details Rel. No.</th>
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<tbody>
<tr>
<td>Arme and Beware</td>
<td>V. Kibbee—H. Howard Details 17-2</td>
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<tr>
<td>Floridan</td>
<td>W. Young—H. Gilbert Details 17-18</td>
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### RELEASE CHART

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<th>1939-38</th>
<th>Features (26) Completed (10) In Production (0) Westerns (21) Completed (7) In Production (0)</th>
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<tr>
<td>Andy Hardy Gets Spring Fever (00)</td>
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### BOND ITALIAN PRESS

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</table>
1938-39 Features (56) Completed (56) In Production (0)
Westerns (56) Completed (56) In Production (0)

GRAND JURY SECRETS (62) J. Howard-G. Patrick 1-11- 63- 3-3- 3-27
HOTEL IMPERIAL (78) R.Millard-J. Miranda 11-5- 11-8- 11-9
HOG FROM MISSOURI (72) R. Craven 11-10- 11-11- 11-12
IN INVITATION TO HAPPINESS (35) P. MacMurray-D. Greene 11-1- 11-7- 11-11
INVITATION TO THE MESS (6) J. Howard-G. Patrick 1-15- 1-20- 1-21

Details under title: North of Singapore

1939 Features (51) Completed (51) In Production (0)
Westerns (51) Completed (51) In Production (0)
Serials (4) Completed (4) In Production (0)

DARK COMMAND

Civil War Western Drama—Shooting started: November 30

Cast: John Wayne, Claire Trevor, Walter Pidgeon, Roy Rogers, George Hayes, Marjorie Main, Porter Hall, Joe Sawyer

Director—Leslly Walach

Production: RKO Pictures

Story: Based on the life of western scout and author Silas Sargent

In Production

AT GOOD OLD ST NICHOLAS (12) W.Burden-R. Barrett Details 11-18
BLACK HENNY ROLLS AGAIN (14) J. Howard-A. Devine Details 11-19
BRONCO BOUND (18) W. Ford—A. Devine Details 11-20
IN THE WILD (14) W. Ford — H. Logan 11-18- 11-20- 11-23

Details under title: North of Singapore

HEROES OF THE SADDLE

Western: Shooting started: December 1 (completed)

Cast: Bob Livingston, Raymond Hatton, Donald Reagan, Paulee Lee Parsons, Loretta Young, Darwood Kaye, Douglass

Director: William Witney

Producer—Harry Grey

Story: The Three Stooges replace Paulee Lee Parsons, a small-town sheriff whose father, Leo, had been killed by a cattle rustler. The Stooges, their trusty in the saddle, uncover great and exploitation on the part of the institution's executives, and bring them to justice.
VILLAGE BARN DANCE

Drama—Shooting started: December 7
Director: Frank MacDonald
Producer—Armand Schaefer

Story: Richard Cromwell, homeless and friendless newcomer to Lyndale, falls in love with Doris Day, granddaughter of Esther Dale, who controls the local radio program known as the “Village Barn Dance.” This series of events finds Doris from making a loveless marriage arranged by her scheming grandmother.

WOLF OF NEW YORK, THE

Mystery—Shooting started: December 1
Cast: Edmond Lowe, Rose Hobart, James Stephenson, Bill Demarest, Jerome Cowan, Maurice Murphy, Ann Ralston
Director: William Wellman
Producer—Robert North

Story: Lewis, a criminal lawyer, is embittered when an innocent client is sent to the electric chair. However, he is induced to accept the post of District Attorney, in which capacity he brings the real man to justice.

RELEASE CHART

FILM BULLETIN

YEAR 1938-39

<table>
<thead>
<tr>
<th>Title</th>
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<th>Cast</th>
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<tr>
<td>Blue Mountain Skies (36)</td>
<td>2-11, 1-28, 811</td>
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<td>Colorado Sunset (61)</td>
<td>6-12, 7-26, 811</td>
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<tr>
<td>Dearie's Red Currant (61)</td>
<td>6-12, 7-26, 811</td>
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<tr>
<td>Dick Tracy's G-Men (Serial)</td>
<td>R. Byrd, R. Pichel</td>
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<tr>
<td>Dorothy Danger Express (61)</td>
<td>R. Byrd, J. Walker Hare</td>
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<td>Details under title: Rube The Range</td>
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<tr>
<td>In Old Caliente (52)</td>
<td>R. Rogers, R. Hart</td>
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<tr>
<td>In Old Monterey (50)</td>
<td>R. Byrd, S. Velez</td>
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<tr>
<td>Jane Kingdom (Serial)</td>
<td>R. Gordon, L. Reynolds, L. Randal</td>
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<td>Man of Conquest (180)</td>
<td>D. Raigh, P. R. G.</td>
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<td>Mickey the Kid (55)</td>
<td>B. Cotter, R. Byrd</td>
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<td>Details under title: Stand Up and Fight</td>
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<td>Mountain Rhythm (51)</td>
<td>J. Byrd, J. Byrd</td>
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<td>New Frontier (56)</td>
<td>J. Byrd, S. Mesquites</td>
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<td>Night Riders (38)</td>
<td>J. Byrd, S. Mesquites</td>
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<td>Pal of the Lumberman (53)</td>
<td>J. Byrd, S. Mesquites</td>
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<tr>
<td>She Married A Cop (63)</td>
<td>J. Raigh, J. Parker</td>
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<tr>
<td>Should Husbands Work (71)</td>
<td>J. Raigh, J. Parker</td>
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<td>Smuggled Cargo (62)</td>
<td>J. Raigh, J. Byrd</td>
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<tr>
<td>Sun's Total Control (60)</td>
<td>R. Byrd, R. Byrd, S. R. B. Sutton</td>
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<td>Southward Ho (50)</td>
<td>R. Rogers, R. Hart</td>
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<tr>
<td>Street of Missing Men (61)</td>
<td>C. Bickford, G. Carey</td>
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<tr>
<td>Thunder Stormers (50)</td>
<td>J. Raigh, S. Mesquites</td>
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<td>Wall Street Cowboy (66)</td>
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<td>Wyoming Outlaw (52)</td>
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<td>Zero Hour, The (61)</td>
<td>J. Meserve, C. Kruger</td>
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1938-40

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<tr>
<td>Arizona Kid, The (61)</td>
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<td>Details under title: Missouri Raiders</td>
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<tr>
<td>Calling All Marines (65)</td>
<td>D. O. Smith, G. Carey</td>
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<td>Connery County (65)</td>
<td>J. Raigh, S. Mesquites</td>
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<td>Details under title: The Swanky Sisk</td>
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<td>Gage County (65)</td>
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<td>Details under title: Roaring 20's</td>
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<tr>
<td>Money To Barn (50)</td>
<td>S. Mesquites</td>
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<tr>
<td>Narrows Pass (50)</td>
<td>J. Raigh, C. Kruger</td>
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<tr>
<td>Raja Tumblerback (61)</td>
<td>J. Raigh, S. Mesquites</td>
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<tr>
<td>Salutation (56)</td>
<td>G. Graupen, A. Whelan</td>
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<tr>
<td>Details under title: Roadside News</td>
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<tr>
<td>Saga of Death Valley (58)</td>
<td>R. Rogers, R. Burns</td>
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<tr>
<td>South of the Border (58)</td>
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<td>Woman Who Dared (55)</td>
<td>C. Kruger, B. Carver</td>
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<td>Details under title: The Northway</td>
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<tr>
<td>Zoro's Fighting Legion (serial)</td>
<td>B. Hadley, W. Vernon</td>
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EYE RADIO

1938-39 Features
- (51) Completed (36) In Production (0)
- (64) Completed (6) In Production (0)

1939-40 Features
- (52) Completed (22) In Production (7)
- (62) Completed (6) In Production (0)

AND SO GOODBYE (Academy Productions)

Dramatic Fantasy—Shooting started: November 27
Cast: Charles Winninger, C. Aubrey Smith, Harry Carey, William Blakewell
Director: Eddie Sutherland
Producer—Les Garmans and Adele Comandini

Story: Three wealthy old men, close friends, adopt a boy and a girl and establish a fund to aid their education. Shortly afterward, the third of the group is killed in a plane crash. The spirits, however, remain on earth to watch over their young protégés which results in strange events.

BILL OF DIVORCEMENT

Drama—Shooting started: December 5
Cast: Donald Meek, Herbert Marshall, Adolphe Menjou, Maureen O'Hara, Patric Knowles, Dwan My Whitty, C. Aubrey Smith, Bunny Beatty, Ernest Cossart
Director: John Farrow
Producer—Robert Sisk

Story: Gay painter is about to marry Herbert Marshall and her daughter, Maureen O'Hara, in order to marry Patric Knowles, mentally deranged Adolphe Menjou, ex-husband of Painter, suddenly becomes lucid and tries to stop the marriage. These developments cause Maureen O'Hara to realize that the insanity is an inevitable tragedy for her family, and marries her marriage to Knowles to avoid its perpetuation. Painter, however, marries Marshall.

GLAMOUR BOY NO. 2

Comedy—Shooting started: December 6
Cast: Joe Penner, Linda Hayes, Dick Lane, Frank Faylen, Tom Kennedy, Fritz Feld, Kathryn Adams, Beth Dunes, Helene Whitney, Adley Pierce, Diane Hunte
Director: Luther Goodwins
Producer—Robert Sisk

Story: Laid in swanky hotel where Joe has romantic and other complications

IRENE

Drama—Shooting started: December 1
Producer—Director—Herbert Wilcox

Story: (Unavailable—next week)

LITTLE ORVILLE

Family Comedy—Shooting started: December 5
Cast: Johnny Sheffield, Edward Ellis, Ernest Truex, Ann Todd, Alan Hale, Neil Hamilton, Willie Best, Dale Mothershaw
Director: Ray McCarey
Producer—William Sistrom

Story: Concerns 5-year-old orville's (Johnny Sheffield) efforts to convince his family that he should have a dog. In the end he gets three.

MY FAVORITE WIFE

Comedy Drama—Shooting started: December 6
Cast: Irene Dunne, Cary Grant, Randolph Scott, Gail Patrick, Scotty Beckett, Mary Lou Harrington
Director: Garsin Canin
Producer—Leo McCarey

Story: Cary Grants' wife, Irene Dunne, returns from a long absence to find her husband about to marry Gail Patrick. Complications ensue.

THE BULLET CODE

Western—Shooting started: November 30 (completed)
Cast: George O'Brien, Virginia Vale, Robert Stanton, Howard Hickman, George Whitaker, William Haude
Director: David Howard
Producer—Bert Gibby

Story: O'Brien avenges a murder and apprehends a gang of rustlers.

IN PRODUCTION

The Primrose Path
- G. Rogers, J. McRae

RELEASE CHART

1938-39

<table>
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<tr>
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<td>Baby (62)</td>
<td>N.B. Jeffery, L. Hart</td>
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<td>Details under title: Little Mother</td>
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<td>Career (74)</td>
<td>A. Shirley-E. Ellis</td>
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<td>Details under title: Eve's Choice</td>
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<td>Conspiracies (80)</td>
<td>A. Innes, L. Hayes</td>
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<td>Escape To Paradise (71)</td>
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<td>Everything's On Ice (60)</td>
<td>R. Peete-K. Rogers</td>
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<td>Fifth Avenue Girl (50)</td>
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<td>Fighting gloves (51)</td>
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<td>Four Came Back (51)</td>
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<td>Girl and The Gaucho (67)</td>
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<td>Home Name Only (57)</td>
<td>R. G. Taylor, R. H. Kelly</td>
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<td>Life of Irene and Vernon Castle, P. A. Frank Au (50)</td>
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<td>They Made Her A Spy (50)</td>
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<td>Timber Smuggler (50)</td>
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<tr>
<td>Way Down South (50)</td>
<td>R. G. Taylor, R. H. Kelly</td>
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* Indicates 1937-38 program
Exploitation Picture
OF THE ISSUE

TOWER OF LONDON . . This might best be classified as Historical Horror and that’s something different! This is a tale of hate and love, of terrifying deeds between brothers of Britain’s 15th Century royal family, of murder and torture in the historic TOWER OF LONDON. What a field day this should provide for the showman! Weird characters and stranger deeds of death. A Chamber of Horrors to fascinate those passing thru the lobby for weeks in advance. Incidents, like the drownings in a cask of wine. The bizarre make-up of Karloff, the executioner. Verily, a hundred exploitation angles to put this picture over the top.

A Universal Picture
Cast: Basil Rathbone, Boris Karloff, Barbara O’Neil, Ian Hunter, Vincent Price, Nan Grey, John Sutton, Leo G. Carroll, Miles Mander
Directed by Rowland V. Lee
Original screenplay by Robert N. Lee
Photography by George Robinson
MY SON IS GUILTY... This tale of the cop-father and crook-son has a familiar tinge, but it has all the ingredients to satisfy the action fans. Bruce Cabot plays the bad boy son of Harry Carey, honored cop of Hell's kitchen. Despite his father's efforts, the boy can't go straight and eventually meets his doom in the person of his father representing the Law. It's on the melodramatic side. Wynne Gibson, Jacqueline Wells are in the cast. Columbia produced and releases.

FOUR WIVES... Overlooking the "Daughters Courageous" interlude in the adventures of the Lemp family, Warner Bros. now furnish us a logical sequel to the original "Four Daughters". Our Hollywood critic Crane liked "Four Wives", calling it "110 minutes of solid, delightful entertainment, tear-stained drama mingled with laugh-provoking humor". He said this "might be said to complete the saga of the lovable Lemp Family", but WB have already announced another sequel, "Four Mothers". This film has the same cast as the original, with the single exception of John Garfield, who is seen as a vision of the suicide husband.
"JEEPERS CREEPERS" HILLBILLY HI-JINKS AND HUMAN INTEREST

Rates • • in naborhoods; more in small towns

Republic
69 Minutes
Weaver Brothers and Elviry, with Loretta Weaver, Roy Rogers, Maris Wrixon, Billy Lee, Lucien Littlefield, Thurston Hall, John Arthur
Directed by Frank MacDonald

Gosh a'mighty, this "Jeepers Creepers" sure comes up as a surprise picture. It's down-to-earth entertainment about the backwoods folks and it's blame checkful of home-spun humor and sentiment, with a fair measure of action tossed in the heap. These Weaver Brothers and Elviry, vaudeville headliners, zip into their picture roles with ease, registering like all blazes with their dialect and hillbilly music that'll set your feet a-tappin'. This may not be the kind of stuff the ritzy ones in the big first runs or classy spots may go for, but the plain folks in the naborhoods and small towns will like it plenty. The slick exhibitor will sell it heavily and reap good grosses.

The yarn finds the Weaver hillbilly family mindin' their own quiet business until Thurston Hall and his daughter, Maris Wrixon, arrive for a vacation. Roy Rogers falls for the gal, while her father learns there is coal on the Weavers' land and buys it up behind their back. Rogers and his girl-friend join hands with the Weavers and finally win over Hall.

The show is dominated by the hillbilly troupe, whose routines are always amusing. Frank MacDonald's direction is always lively and eventful.

PIX

"LEGEN OF LOST FLYERS" FAIR FLYING THRILLER

Rates • • — in action spots only

Universal
63 Minutes
Directed by Christy Cabanne

Third in the Arlen-Devine action series will satisfy kids and aviation enthusiasts, but gain no new followers for Universal's action co-stars. An above average supporting cast works hard to offset the heavy odds of a story which is long on air thrills but short on plausibility. The names will carry it in the cheaper action houses. Elsewhere n. g. The title refers to a band of outcast airmen, who are flying a commercial route over the Alaskan wilderness. Arlen joins these renegades after he is mistakenly accused of bailing out of a U. S. plane leaving the passengers to crash to death. Arlen is given a land job, but eventually proves his air bravery by rescuing a flyer grounded in a dangerous ravine. He later is able to clear his name by frightening the man actually responsible for the fatal crash into confessing his guilt.

Arlen is the typical brawny hero, while Devine is a good comedy foil. Others in the cast are competent.

Christy Cabanne's direction asks too much elasticity of the spectator's imagination.

AD TIPS: Play up the title.
LEYENDECKER

"THE COVERED TRAILER" HIGGINS FAMILY SLAPSTICK

Rates • • — as dualler for nables and small towns

Hollywood Preview
Republic
63 Minutes
James Gleason, Lucille Gleason, Russell Gleason, Harry Davenport, Mary Beth Hughes, Tommy Kennedy, Hohart Cavanaugh, Pierre Watkin.
Directed by Gus Meins

This picture would have made an excellent two-reeler comedy, but in feature form it is nothing more than the weak short end of a double bill. Best reaction will be from the Saturday matinee trade in family and nabe houses. Here is another case where "middle class Americans — — are seeing themselves caricatured instead of characterized on the screen — — — " The cheap slapstick methods employed to get laughs won't get many.

James Gleason, who has planned to take his family on an ocean voyage for the past twenty years, is unable to carry out his plan when the annuity company discovers he is not forty-five years old. In order to save face with the neighbors he takes his family on a trailer vacation instead. Gleason's assistant, thinking Gleason is dead, abandons with $100,000 by fixing Gleason's books to make it look as though Gleason stole the money. The crooked assistant is eventually apprehended and James finally does take his family on a sea voyage.

To all appearances Mr. Gleason relieved Gus Meins of his megaphone entirely too much. Except for Harry Davenport and Maud Ethorne, the entire cast seemed to be waiting for Gleason to tell them what to do. He never did.

CRANE (Hollywood)

"NICK CARTER, MASTER DETECTIVE" HE'S NO MASTER

Rates • • — as dualler in nables and action houses

Hollywood Preview
M-G-M
57 Minutes
Walter Pidgeon, Rita Johnson, Henry Hull, Stanley Ridges, Donald Meek, Addison Richards, Henry Victor, Midburn Stone, Martin Kosleck, Frank Faylen, Sterling Hallway
Directed by Jacques Tourneur

"Nick Carter, Master Detective" is one wild and impossible chase from start to finish. Devoid of story, the offering is a lame start for M-G-M's projected series of Nick Carter yarns. Certainly any one of the 125 stories purchased by Metro as a backlog for the Nick Carter character would have been better than the original selected for this.

Nick Carter proves to be just another mediocre detective, offers no startling revelations or sleuthing genius. With a strong appeal to kids because of the action element, the offering should be average as a dueller in family nabe and action houses.

Nick Carter (Walter Pidgeon) is hired by an airplane manufacturer to track down the means by which foreign spies are getting copies of valuable blueprints. Through the help of airplane hostess Rita Johnson and amateur sleuth Donald Meek, the spies and their accomplices are tracked down after a wild chase by plane, which involves marked automobiles, speedboats, an armed yacht, and the coast guard. Slight and uncalled for romance is between Pidgeon and Rita Johnson.

Performances are good generally.

Director Jacques Tourneur must be given credit for good pacing in spite of lack of story material.

CRANE (Hollywood)

BOXOFFICE RATING: • Means POOR; • • AVERAGE; • • • GOOD; • • • • EXCELLENT
What the Newspaper Critics Say

MEET DR. CHRISTIAN
(RKO-Radio)

... Moves rapidly and pleasantly ... Good, wholesome film which the entire family will enjoy ... 
E. G., N. Y. HERALD-TRIBUNE

... Fair plus ... Much better in its small, sincere way if 'A Man to Remember' hadn't covered the rural doctor so brilliantly on an equally B budget ... Pleasant little picture, appealingly acted by Jean Hersholt, as easy to see as it is to forget ... 
Archer Winsten, NEW YORK POST

... Nothing unusual, since it is more or less reminiscent of all the other country-doctor themes ... Kindly and sympathetic and its narrative is full of those warm, human qualities which appeal ... 
William Boehnel, N. Y. WORLD TELEGRAM

THE SECRET OF DR. KILDARE
(M-G-M)

... Pulpishly formulated and lacking in conviction and emotional appeal ... 
Howard Barnes, N. Y. HERALD TRIBUNE

... Plausible and engrossing ... Characterizations pleasant and agreeable and its direction sound and sure ... 
William Boehnel, N. Y. WORLD TELEGRAM

... Has humor and a genuinely human attitude toward man's strength and his weaknesses ... All-round entertainment ... 
Rob Reel, CHICAGO HERALD-AMERICAN

... Best in the Dr. Kildare series ... Strong drama behind every move ... Drama beautifully balanced between satisfying comedy and tender sequences ... 
W. Ward Marsh, CLEVELAND PLAIN DEALER

THAT'S RIGHT, YOU'RE WRONG
(RKO-Radio)

... Joyful, tuneful and very human comedy ... G재ed more for laughs than anything else ... 
Robert W. Dana, N. Y. HERALD TRIBUNE

... Hilarious, tuneful song-and-dance entertainment ... Kay Kiyer breezes through a wittily visualized, waggish story with all the ease and assurance of a seasoned cinema comic ... Done with a maximum of fun ... Flipprant and unemotional ... 
William Boehnel, N. Y. WORLD TELEGRAM

... Good plus ... Innumerable amusing gags fly thick and fast, and the action is fast and smooth, and loaded down with hilarity ... 
Irene Thirer, NEW YORK POST

... Enough chuckly moments and enough catchy songs to put the film in the higher entertainment brackets ... 
Henry T. Murdock, PHILADELPHIA EVENING LEDGER

WE ARE NOT ALONE
(Warner)

... Rare tenderness and beauty, compassionate and grave, possessed above all of the quality of serenity ... One of the most soundly written films of the year, one of the best directed and, of course, one of the most brilliantly played ... Miss Jane Bryan's contribution is a surprise and a delight ... 
Frank S. Nugent, NEW YORK TIMES

... Were it not for the masterly performances and the felicitous supervision of every aspect of the picture, it would be a random and unreveled tragedy ... Even though the continuity is faltering, the characteristics and the sincerity of the film's approach to its somber subject matter give it more than a touch of screen greatness ... 
Howard Barnes, N. Y. HERALD TRIBUNE

DESTROY RIDES AGAIN
(Universal)

... Jaunty and amusing ... A bit of the old West with a good bit of the old Dietrich in it: a tightly written, capitalily directed show ... Good fun every minute of it ... 
Frank S. Nugent, NEW YORK TIMES

... Continues the cycle of super-Westerns with great skill and gusto ... Has all the excitement of a knockout punch ... Full of the Wild West hokum but it has been handled with exuberant good humor and telling melodramatic effect ... Marlene Dietrich is convincing and extremely attractive ... 
Howard Barnes, N. Y. HERALD TRIBUNE

... Racy, exciting, forthright 90 minutes of thrill and humor ... Fine performances ... 
William Boehnel, N. Y. WORLD TELEGRAM

THE HOUSEKEEPER'S DAUGHTER
(United Artists)

... Broad and boisterous and irresponsible humor, acted with gusto by a cast of cinema veterans ... All that a lover of direct comic action; and a hater of innuendo could possible desire ... 
B. R. C, NEW YORK TIMES

... Clever mixture of poker-face farce and nicely gauged suspense ... Smart farce ... 
Robert W. Dana, N. Y. HERALD TRIBUNE

... Hosteopodge which leaves one almost as confused and bewildered as the film ... Production is generally tumbling and confused ... 
William Boehnel, N. Y. WORLD TELEGRAM

... Slap-sticky as though custard pie was being tossed hither and yon dispassionately ... Plenty of laughs ... Should prove fairly diverting and not at all taxing ... 
Irene Thirer, NEW YORK POST

... More laughter than logic ... Though the yarn is wild and complicated, the comedy has been cleverly handled ... 
Olive Wool, PHILADELPHIA EVENING LEDGER
GULLIVER'S TRAVELS... It is difficult to imagine a more fitting subject for the clever cartoon cameras than Jonathan Swift's famed classic. Max Fleischer's Florida studio has completed and Paramount will release this feature-length Technicolor cartoon for the Christmas holidays. "Gulliver's Travels" should bring joy to those countless millions for whom the fantastic tale of Gulliver and the tiny Lilliputians was a figment of imagination.

CAFE HOSTESS... This is one of those fast little Columbia Bees with a good exploitation angle. Ann Dvorak works in a "clip joint", where her boss, Douglas Fowley, demands that she "roll" the drunks, as well as run up liquor checks on them. She meets and falls for sailor Preston Foster, but Fowley tries to keep her for himself. Foster, with the aid of a few sailor pals and the cops, cleans up the joint and wins his gal. Wynne Gibson and Peggy Shannon are other girls in the hot spot.
FILM

SHORT SUBJECTS

FROM PHILLY

By JAY WALKER

Harry Brandt, leader of the New York Independent exhibitors and exchange men at a luncheon Thursday afternoon. As expected, Brandt attacked the film in the country ... Annual meeting of Allied of Eastern Penn. is slated for Jan. 9th, time and place to be announced. An all day affair with luncheon is the plan ... Al Blaton seems set for the role of "Star" of the Showmen's Club for next year ... James Fywyn, Columbia booker, succeeded Harry Cohen as bus. mgr. of the Exchange Employees Union only daughter is Mrs. Sam. was elected pres ... The WB Earle may reopen Xmas Week with pictures only, although Ted Schlanger says there is "nothing definite" yet. He also reports 'nothing new on the situation with the musicians ... The Variety Club's Annual Banquet again highlighted the pre-holiday season. A grand show was staged by Skip Sherber and his choreographer Miton Berge, as Ringmaster, kept the show moving at a lively clip and Jimmy Walker added a note of sentiment to the proceedings as Toastmaster. Altec's Mike Conrow won a handsome automobile and just when we thought we were sure we had it in the bag ... "Gone With the Wind" will not open in this town till after the first of the year. Probably the Boyd, although there has been some talk of reopening the Marbouf for it. We hear it's Terrible ... Charlie Goldtime, the Saint of East Falls, gave away 1000 pairs of shoes to the women in his district recently. He picked them up at an auction sale ... The Auditorium, Newmarket (near Reading) opened on the 15th ... Wilmer & Vincent's new Penn, West Reading, will open the latter part of the month ... Frank Leonard, former First National salesman here, died in Buffalo this week. The Auditorium will hold their shindig at the Penn A.C. ... J. Hurtig, who managed the Shubert, died. H. J. Mindsky is now handling the burlesque spot ... Harry Thomas, the new Monogram boss, was in town several days this week ...

FROM BOSTON

By BARCLAY

Frank Lydon, Eastern Regional Vice Pres. for last but not least, Allied sectional meeting at Washington next month, at the time of the national board to-do. The son of Bill McLaughlin, Ind. Exec. director, is a fresh at越高-concious C. B. He was count ... Efforts of the town ... Nate Wilmer, NEW 22 TIME WORRY)

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M. Lawrence Dally, Notary Public, Phila.

Member National Film Carriers, Inc.
SEND ANOTHER COFFIN ... After several title changes enroute, this Walter Wanger production has been completed and goes out under its original handle—which some exhibitors will undoubtedly regret. The yarn concerns the eerie exploits of Pat O'Brien, a middle western lawyer who becomes a self-appointed detective to solve a murder mystery. The cast includes Ruth Terry, Broderick Crawford, Edward Arnold, Claire Dodd, Alan Dinehart, Phyllis Brooks and Douglas Fowley. United Artists releases.

GERONIMO ... Here is a fictionalized page from American history, the story of Geronimo, the Apache Indian leader who challenged the white man's claims to America. Against the background of tingling war cries by the redman is told the tale of an un-sentimental old army general and his sensitive young son, of one soldier's bravery, of the white man's triumph over the redman. "Geronimo" has Preston Foster, Ellen Drew, Andy Devine, William Henry, Ralph Morgan. It's a Paramount picture.
Because it has the courage to say what others know is true.

Film Bulletin is the most widely respected trade paper in the motion picture industry.

That makes it the most valuable advertising medium!
GOOD BYE AND HELLO

Let's not be serious. We'll just sit this one out in mellow mood and for a moment leave the weird dance to those less sentimental souls. The old bean is too crowded with the tumult of events gone by in the year we mourn and too expansive with hopes for things to come in the year newborn.

As a mother weeps o'er the bier of even her dead thief son, so do we regret the passing of another year, even with its dictators, its war, its quickies and its Brandt. No matter what dreadful holocaust marked its course, we can never surrender to eternity, without a tinge of sorrow, another mile-post in this little life we live. So, reluctantly, good bye, 1939.

We wonder if film men go to Heaven, too? They tell so many fibs. But it wouldn't be a bit surprising if the Lord excused them on the grounds that they really convinced themselves beforehand and that made their statements akin to Truth. Come to think of it, even Heaven would be very dull with only exhibitors present. They would all die of boredom a second time in short order. You can bet that it would probably be no time before a committee was appointed to speak to the Lord about turning loose a few film salesmen to brighten up the place and to allow just a bit of sanctified throat-cutting. Of course, the exhibitors will tell you that they will have no fear of being slashed in the celestial spaces, having been bled white before they reach Heaven.

What has happened to Ed Kuykendall? Huge as he is, poor Ed has been shoved completely off the pages of the trade press by that little city slicker Brandt. At this season, when the heart of man is filled with sympathy and compassion for his fellows, and, furthermore, having been subject to a profound understanding of chivalry engendered by "Gone With the Wind, we rebel, suh, against this shabby treatment of that genial gentleman of the old South. Harry, Ed was there first and you have no right to mooch in!

If we were a Winchell we would hand out a few orchids for extraordinary services rendered film business during '39. But we understand Winchell has that flower copyrighted, so we give them sprigs of laurel. David Selznick and Jack Whitney for their courage in sinking a fortune into a movie of the most publicized story of the age, Nate Blumberg and his associates for giving us another important film company, Abram F. Myers for unswerving loyalty to the independent exhibitors of America in the face of such low abuse by his opponents, Mickey Rooney for so much joy, Warner Brothers for reminding Americans what a grand land this America is. And a raft of laurel sprigs to all those people in Hollywood who shattered the enmity of the commonplace by conceiving and producing films that were better.

Well, just rambling like this won't stop you from coming, so, hello 1940. We hope you will be kinder than your predecessor to all the world. All we ask for the whole gang of People is a decent break.

A happy new year.

MO WAX
'GONE WITH THE WIND' HUGE, IMPRESSIVE SPECTACLE

Rates • • • • everywhere

The first question everyone asks us about "Gone With the Wind" is: "Is it the greatest picture ever made?" Great being such a relative word, the query calls for a qualified answer. In our opinion, "Gone With the Wind" is greater than any other film we have ever seen from the viewpoint of production, for sustained interest of such length, for impressiveness, for spectacle, for color and for a dozen other reasons. Yet it is not the finest film drama we have ever seen. Many pictures have come closer to the heart than this. Many have been more provocative. Many have been far funnier. So, we find that we have already obscured some of the lustre of David O. Selznick's masterpiece by trying to answer the question of its being the "greatest." It is unquestionably Great.

From the exhibitor's point of interest, we can guarantee "Gone With the Wind" as a tremendous boxoffice success. Its production and release have been accompanied by the greatest ballyhoo in the history of our ballyhoo business. Further, and more important, the picture is not likely to disappoint anyone. For its full 3 hours and 40 minutes, it is an eye-filling, dramatic panorama of a whole era of American history that will live long in the memory. The average person will regard it as an obligation to posterity to witness it. Considerably extended runs should prevail everywhere.

Subsequent-run theatremen are eager to know, of course, whether Metro will release the picture to them in full length. Perhaps many of them would prefer to have it cut down to about two and one-half hours. Personally, we feel that it will be more compact, better drama at the reduced length, and less of a strain to watch. It is actually a physical hardship to sit in one place for so long, even with the ten minute intermission we were granted at the Astor Theatre in New York.

The film story faithfully and in great detail follows Margaret Mitchell's best selling novel page for page. This will probably prove more pleasing to those who read the book than to those who did not, for the latter might feel, as we did, that some of the material is extraneous and could have been omitted for the sake of comfort. Readers of the novel, on the other hand, might feel cheated if some details were overlooked.

For all its broad sweep, the characters are never lost in the vast sets. Vivien Leigh is masterful as Scarlett O'Hara. She plays the role faithfully and, therefore, is an unsympathetic central figure. That, unfortunately, deprives the film of some of the human appeal it would have had with a more sympathetic character. Clark Gable was probably created to be Rhett Butler, or vice versa. He is simply Rhett Butler. Olivia de Havilland is tremendously appealing. Perhaps it was the contrast of the cold, scheming Scarlett, but Miss de Havilland's Melanie seemed one of the warmest, most touching people we have ever seen on the screen. It ranks as her finest effort to date, Leslie Howard's Ashley Wilkes is a bit on the weak side. Mammy, Scarlett's dark protector, is played hugely by Hattie McDaniel. In the lesser roles, Thomas Mitchell, Butterfly McQueen, Ona Munson, are outstanding.

The production, as we noted before, is magnificent in its detail and scope. Technicolor, superb, reaches a new high. Photography meticulous. Music invaluable.


CAST
Rhett Butler ................................................... Clark Gable
Scarlett O'Hara ............................................... Vivien Leigh
Ashley Wilkes ............................................... Leslie Howard
Mammy ............................................................ Hattie McDaniel
Melanie Hamilton ......................................... Olivia de Havilland
Bret Tarleton ............................................... George Reeves
Stuart Tarleton ............................................. Fred Crane
Gerald O'Hara ............................................... Thomas Mitchell
Ellen O'Hara .................................................. Barbara O'Neill
Jonas Wilkerson .......................................... Victor Jory
Suelleen O'Hara .............................................. Evelyn Keyes
Carreen O'Hara .............................................. Ann Rutherford
Prissy .............................................................. Butterfly McQueen
John Wilkes ................................................ Howard Hickman
India Wilkes ................................................... Alicia Rhett
Charles Hamilton .......................................... Rand Brooks
Frank Kennedy ............................................... Carroll Nye
Cathleen Calvert ........................................... Billie Pinkney
Aunt "Pit-pat" Hamilton .................................. Laura Hope Crews
Doctor Meade ............................................... Harry Davenport
Mrs. Meade .................................................... Leona Roberts
Mrs. Merriweather ......................................... Jane Darwell
Rene Picard ................................................... Albert Morin
Maybelle Merriweather .................................. Mary Anderson
Fanny Elsing .................................................. Terry Shero
Uncle Peter .................................................... Eddie Anderson
Belle Watling ................................................ Ona Munson
Phil Meade .................................................... Jackie Moran

STARTING IN ISSUE OF JANUARY 13, 1940

FILM BULLETIN

EQUIPMENT SECTION

A Monthly Department Devoted to Exploitation and Improvement of the Movie Theatre's Physical Effects

REACH AMERICA'S INDEPENDENT EXHIBITORS THRU FILM BULLETIN
THE STUDIO FORECAST

It has often been said, with more than a mere grain of truth, that too many exhibitors know too little about their own business. But, it is also true that an ever growing legion of theatremen keep the industry’s events, trends and future plans at their finger tips. These latter are the ones who buy products and book pictures wisely, who know the best selling angles, who have the correct answers to the film man’s boasts and promises. They know that buying the right product is as important as the terms on which it is bought.

We are highly pleased to know how many exhibitors use this paper’s Production Section for their information about Hollywood’s work and plans. We like to feel that we are aiding the producers, as well as exhibitors, by presenting the frank, unbiased, factual Size-ups of every important studio’s activities. By criticism and suggestion we are occasionally instrumental in altering unwise production policies.

In the next issue FILM BULLETIN will present what has become an annual feature of the Production Section: Studio Forecast for 1940. This will summarize each studio’s work during 1939 and analyze its prospects for the coming year. This material, compiled and interpreted by a staff of men familiar with production and exhibition, will furnish a fair, thorough and graphic prospectus of the movie scene for 1940. We hope you will read it.

THE SELECTING SEASON

This is the time of year when everybody is busy selecting filmdom’s select for the past year. All those who regard themselves as the vox of vox populi are digging deep into their memories and opinions to record for posterity the best pictures, the best direction, the best performances, the best box-office draws, the best thisa and thata.

The season was officially opened this week by the New York Film Critics, those sophisticated ladies and gentlemen of the big city’s fourth estate. After finding themselves split into two determined blocs—one favoring “Gone With the Wind” as the best English speaking film for 1939, the other supporting “Mr. Smith Goes To Washington”—they effected a compromise by naming Samuel Goldwyn’s production of “Wuthering Heights.” And a very shrewd selection it seems. Forcefully directed by William Wyler, beautifully acted by Merle Oberon and Laurence Olivier, handsomely mounted by the exacting Mr. Goldwyn, “Wuthering Heights” certainly ranks very high among the season’s best films.

The New York newspaper girls and boys awarded acting honors to Vivien Leigh for her Scarlett O’Hara and to James Stewart for his Mr. Smith. Personally, we would just as soon take any one of Bette Davis’ performances and Laurence Olivier in the Bronte film. They named John Ford the “best” director for his job on “Stagecoach.” Outstanding it was, but we liked Leo McCarey’s “Love Affair” quite a bit, too. And Capra’s “Mr. Smith.” And . . . As the “best” in foreign films, Marcel Pagnol’s “Harvest” was selected—and it required twelve ballots to decide that!

Then we have the choice of the National Board of Review. They selected “Confessions of A Nazi Spy” as 1939’s “best.”

The choices of one group will hardly satisfy others, but it’s good, clean fun, and, perhaps, serves the useful purpose of stimulating greater effort by people in production and greater interest in good films by the public. Even though we think some of the selectors are slightly cracked, we’re all for their right to make silly selections.

PARAMOUNT’S DEAL WITH NATIONAL SCREEN

Retracting its announced intention of following Warner Bros, and Metro in production and distribution of its own trailers, Paramount has consumated a far-reaching deal with National Screen Service, whereby that organization will not only distribute Paramount trailers, but all its advertising accessories as well. The five year contract becomes effective February 1st. On that date, the Paramount ad departments will move over to the 21 branch offices now operated by National Screen. In cities where National has no branches it will service exhibitors directly from the Paramount Exchanges.

Since Paramount, as well as other film companies, has always complained that their ad sales departments cost them money each year, the idea seems economically sound for them. There appears no reason, either, for exhibitors to assume that they will suffer as a result of this plan. National Screen Service has firmly established itself as a master of the detailed and complex accessory rental business. The service should be at least as good as that supplied by the present Paramount Exchange.

Just one more point: National should provide for every person now employed in the various Paramount ad sales departments. Thus, no one will be harmed by this move.

FILM BULLETIN, an independent Motion Picture Trade Paper published every other Saturday by Film Bulletin Company, Mo Yan Editor and Publisher. NEW YORK OFFICE: 13 West 16th Street, New York City, N.Y.; BOSTON OFFICE: 43 & 45 Washington Street, Boston, Mass.; CHICAGO OFFICE: 550 South Dearborn Street, Chicago, Ill.; DALLAS OFFICE, Hotel Fort Worth, Dallas, Texas; SEATTLE OFFICE, Hotel Columbia, Seattle, Wash.;サンフランシスコオフィス, ブルックリン・ホテル, San Francisco, Calif.; LONDON OFFICE: 25 Eton Place, London, S.W.1.; MELBOURNE OFFICE: 653 Collins Street, Melbourne, Australia; MEXICO OFFICE: 1420 Colonnade Building, Mexico City, Mexico; SYDNEY OFFICE: 7 Haymarket Chambers, Sydney, Australia. Subscription rate: ONE YEAR, $5.00 in the United States; $5.50 in Canada; $6.00; France; $6.00; TWO YEARS, $10.00. Circulars, $1.00 each. Remittances should be made payable to Film Bulletin Company. All communications should be addressed to Film Bulletin Company, 43 West 16th Street, New York City, N.Y.
FILM BULLETIN

'OF MICE AND MEN' BETTER THAN THE PLAY
Rates • • • generally; perhaps less in family houses

— Hollywood Preview —
United Artists
(Hal Roach)
104 Minutes
Burgess Meredith, Betty Field, Lon Chaney, Jr., Charles Bickford, Roman Bohnen, Bob Steele, Noah Beery, Jr., Granville Bates
Produced and directed by Lewis Milestone

A memorable, unusual, tense and exciting drama, "Of Mice and Men" will rank as one of the great achievements of the motion picture screen. Lewis Milestone has delivered a picture of magnificent daring—a powerful study of human emotions that will long be remembered by those who see it. Although faithful to the John Steinbeck book and play, the objectionable features have been deleted and are not missed. The fact that the camera is capable of bringing drama closer to the spectator relieves much of the slowness and drabness that hampered the legitimate version. An excellent musical score helps build tempo and suspense. The film's boroflice fate is not easily predicted. Booked into small houses for extended first runs it should attract discriminating audiences and seekers after the unusual. On the strength of these engagements and the critical acclaim its direct force and honesty will receive, grosses should be above average in the subsequent run locations. Heavily exploited, it might become a hit.

Story deals with the strange friendship between migratory labor workers Burgess Meredith, bright, ambitious and a dreamer—Lon Chaney, Jr., dull, slow witted, but loyal and strong. They are given work at a ranch where trouble comes in the person of Betty Field, the flouncy, attractive wife of Bob Steele, the owner's son, who is intensely jealous of her. Chaney's brute force, which fails to coordinate with his dull, slow moving mind, kills her when she asks him to touch her soft, silken hair. He goes to a pre-arranged meeting place, where Meredith follows and shoots him as his dreams of a home and his own land collapse around him.

No performance in the splendid cast is more vivid than Betty Field's. Utterly simple and natural, her unaffected work establishes her as an intriguing and promising Hollywood acquisition. Although slightly forced, Chaney's portrayal of an extremely difficult role is fascinating. We would have liked to see Wallace Ford in his original role to give it the maturity and ruggedness which Burgess Meredith seems to lack. Charles Bickford is sympathetic as the kindly mule skinner, while Roman Bohnen makes the most of a part filled with pathos. Bob Steele is excellent.

Milestone's direction is effective throughout. It is an outstanding job.

HANNA (Hollywood)

'RAFFLES' FAIRLY DIVERTING YARN SMARTLY PLAYED
Rates • • • generally

— Hollywood Preview —
United Artists (Goldwyn)
71 Minutes
David Niven, Olivia de Havilland, Dame May Whitty, Dudley Digges, Douglas Walton, Lionel Logue, E. P. Clive, Peter Godfrey, Margaret Seddon, Gilbert Emery
Directed by Sam Wood

Perhaps Samuel didn't care as much as usual, since this is his last announced picture for United Artists release, because it is one of the weaker Goldwyn films. The yarn of the slick amateur crackerjack is rather slight, but it is made fairly diverting by dint of the polished performances of the entire cast, although David Niven is no Ronald Colman. There isn't much action and the ending is quite vague. It can best be summed up as "mild" entertainment that should attract fair grosses in most spots.

Niven meets Olivia de Havilland, sister of his schoolmate Douglas Walton. He falls in love with Olivia and decides to give up his undercover thieving activities. But upon discovering that his pal Walton needs money to cover gambling debts he steals a necklace belonging to Dame May Whitty. Complications ensue when he is suspected by Scotland Yard detective Dudley Digges and pursued by another criminal who also has designs on the necklace.

Niven's characterization was good but would have been enhanced if more sparkling dialogue had been provided. Olivia de Havilland is both lovely and convincing. Outstanding are Dame May Whitty, Dudley Digges, E. P. Clive, and Lionel Logue.

The smooth direction of Sam Wood makes the most of the capable cast.

CRANE (Hollywood)

'CHARLIE Mc CARTHY DETECTIVE' VERY WEAK BERGEN
Rates • • generally

— Hollywood Preview —
Universal
78 Minutes
Directed by Frank Tuttle

The Edgar Bergen name will probably carry this along to fair grosses in the majority of locations, but unfavorable word-of-mouth advertising will cut down grosses in sub runs. A more insipid frame for the comic capers of Bergen and his puppets would be difficult to imagine. The story is plotless, confusing and decidedly difficult to follow. The production smacks of "quickie" as do the direction and editing. Only rarely is the deadly dullness relieved by some bright remark from McCarthy or a welcome gaggle from Snerd. Bergen-McCarthy fans may come to see this, but their disappointment will adversely affect grosses on future films of the act.

Story deals with the attempts of Louis Calhern, a respected publisher, to conceal his criminal connections with gangster Harold Huber by trying to dispose of John Sutton, Constance Moore's sweetheart. Robert Cummings, employee of Calhern and friend to Sutton and Moore, kills Calhern—a fact that is discovered by Bergen.

Supporting players do what they can with the meagre opportunities afforded by the script.

Director Frank Tuttle must have been confused by it all.

HANNA (Hollywood)
'THE HUNCHBACK OF NOTRE DAME' GREAT SHOW, A BOXOFFICE HIT

Rates • • • generally

Hollywood Preview

RKO-Radio
116 Minutes

Directed by William Dieterle

"The Hunchback of Notre Dame" is a superb dramatization of the Victor Hugo classic. From start to finish it is absorbing, fascinating entertainment—spectacular, vivid and breathtaking. It is obvious that no effort was spared to assure its boxoffice potentialities. Interest is centered largely on Charles Laughton whose interpretation of Quasimodo is thrillingly effective. The actor's grotesque make-up is but a secondary feature of a performance that is brillianly accomplished in almost complete pantomime. The hideously deformed bell ringer of Notre Dame is at first a revolting, horrible individual, toward whom the audience eventually is made to feel pity and sympathy. Laughton's portrayal reaches its greatest heights when the hunchback is condemned to public execution on the pillory, where his agony is partially relieved by a drink of water from the beautiful Esmeralda. Here Laughton achieves the pinnacle by bringing to his ugly, hideous face a spiritual quality best described as beautiful.

After the star, Pandro Berman's production rates next attention. Done in magnificent, pompous, historically accurate fashion, it suggests a beautifully illustrated medieval novel whose Gothic lines and pageantry cannot escape attracting attention. William Dieterle's direction is forceful as well as moving. Much of his effect is accomplished through clever use of the cameras which extracts full dramatic import from the spectacular mob scenes. Criticism might be levelled at the abrupt cutting in many of the sequences as well as at the variety of accents used by members of the cast but such flaws are not likely to distract the masses who will find "Hunchback" entertainment very much to their liking. Exhibitors who capitalize on the exploitation foundation laid by RKO's publicists should reap a harvest in every location. The picture is bound to be one of the top grossers of the year.

In the deformed hulk of Quasimodo a soul born to a spirit which responds with pathetic eagerness to the first signs of sympathy. They come from Esmeralda, a gypsy dancer, whose people are persecuted throughout the land. The hunchbacked bell-ringer saves her from the gallows when she is convicted of murdering Alan Marshal, an army officer. In the towers of Notre Dame she eases for her until she is pardoned by the King when the real murderer is revealed to be Sir Cedric Harcourt, the King's High Justice. She rejoins her lover, a poet, while Quasimodo stays behind among his beloved giant bells whose roar has killed his hearing and among the gargoyles he resembles.

Sir Cedric Hardwicke convinces as the cruel, jealous, almost insane lover of Esmeralda. Maureen O'Hara plays the feminine lead with assurance, capable reading beauty and poetry into her dialogue. Thomas Mitchell, Edmund O'Brien, Alan Marshal, Walter Hampden and the late Etienne Giradot are outstanding in support. O'Brien is a young man whose future bears watching.

HANNA (Hollywood)

'GULLIVER'S TRAVELS' CHILDREN WILL LOVE IT

Rates • • + generally

Hollywood Preview

Paramount (Max Fleischer)
74 Minutes
Feature Cartoon

It is inevitable, of course, that Max Fleischer's first feature cartoon should be compared to Disney's "Snow White". It was probably inevitable, too, that Mr. Fleischer should come off second best. "Gulliver's Travels", however, will delight the kiddies. Grown-ups will find it too much on the prosaic cartoon style to amuse them, but millions of them will take their kiddies to see it and relish the joy it will bring to the youngsters. "Gulliver" is cleverly animated and the music is pleasant. The characters, aside from Gulliver, are rather weak and the color struck this reviewer as enemic. So, where the older folks can be counted upon to bring the kiddies, "Gulliver" should get good grosses.

Jonathan Swift's tale tells of the shipwrecked sailor who finds himself cast ashore on an island inhabited by the tiny Lilliputians. Afraid at first, they soon accept him as a friend and use him to frighten away an enemy army headed by a ruler who had quarreled with the Lilliputian king over the song to be sung at the wedding of their son and daughter. Gulliver balks the war by suggesting that both tunes be blended into one—which creating a new song and pleasing everyone. Having accomplished this a boat is built for him and he sails for his homeland.

HANNA (Hollywood)

'THE HONEYMOON'S OVER' ENTERTAINING DOMESTIC PROGRAMMER

Rates • • for neighborhood duals

20th Century-Fox
79 Minutes
Stuart Erwin, Marjorie Weaver, Patrice Knowles, Russell Hicks, June Gale, Hobart Cavanaugh, F. E. Clive, Jack Carson, Renie Riano, Frank McGlynn, Sr.

Directed by Eugene Forde

Viewed strictly as a low-budget programmer, "The Honeymoon's Over" is a brightly entertaining comedy, engagingly cast and capably directed. The laughs are developed naturally as the audience views the tribulations of an average married couple and the few dramatic moments never detract from the film's entertaining qualities. Lacking strong cast names, the film is best suited to neighborhood duals where the word-of-mouth is certain to be favorable.

The popular play, "Six Cylinder Love," was the basis for this human story of a pair of newlyweds in moderate circumstances, who are talked into buying an expensive car by a high-pressure salesman. Immediately a flock of fair-weather friends desert the car's former owner and descend on the young couple. Late hours, heavy bills and other worries have their effect on the husband and he loses his job when he is forced to borrow from the firm's account. When jail is staring them in the face, the wife discovers a new bubble bath preparation for reducing and sells it to a big advertising executive.

Stuart Erwin is ideally cast as the hard-working young husband who tries the social whirl against his will and Marjorie Weaver is piquant as the bride whose head is temporarily turned by flattering friends. The support is excellent, F. E. Clive being outstanding.

LEYENDECKER
‘MARRIED AND IN LOVE’
Rates • • as dualler in naborhoods

Hollywood Preview
RKO-Radio
69 Minutes
Alan Marshal, Barbara Read, Patric Knowles, Helen Vinson, Hattie Noel, Frank Faylen, Carol Hughes
Directed by John Farrow

In spite of John Farrow’s sincere direction and above average performances, “Married And In Love” is a dull chronicle of the trite marital difficulties of some dull, colorless characters. Absence of any marquee names relegates it to secondary spot on naborhood dual bills.

The story details the efforts of Helen Vinson, now married to Patric Knowles to regain the love of Alan Marshal, her college sweetheart, in spite of the fact that he is married and faithful to a rather plain little wife. All ends well when Vinson realizes she is wrong in believing any happiness could be gained through disrupting both their married lives.

While all performances are good, the similarity of the two male leads is a serious mistake, weakening the story’s motivation.

CRANE (Hollywood)

‘MONEY TO BURN’
GOOD HIGGINS FAMILY COMEDY
Rates • • + in naborhoods and rural houses

Hollywood Preview
Republic
69 Minutes
Directed by Gus Meins

With the advantage of a highly amusing basic story idea, this addition to the Higgins family series makes for rollicking entertainment of the honey variety. Tarn carefully balah material with the drama and a speedy pace has been maintained by director Gus Meins. It should outgross previous Higgins films.

Story depicts the tribulations confronting the Higgins family, when mother gets the contest bug and deserts her family duties to participate in every one. Convinced she is the winner of a particularly large prize, she endeavors to force James into leaving his job because his position makes him ineligible for the award. The ensuing complications are amusingly ironed out for the finish.

Cast is first rate. As usual, Harry Davenport, grandfather, steals the show.

HANNA (Hollywood)

‘CAFE HOSTESS’
EXPLOITABLE EXPOSE OF ‘CLIP JOINTS’
Rates • • +, or better, in pop houses

Columbia
62 Minutes
Directed by Sidney Salkow

This Columbia programmer can be exploited for good grosses in the pop houses. Selling angle is the expose of “clip joint” shady methods by which customers are “rolled” and otherwise deprived of their cash, jewelry, etc. The film is a nicely knit, fairly engrossing effort with plenty of action and excitement. Returns will depend on each exhibitor’s initiative.

Ann Dvorak plays a piano in Douglas Fowley’s clip joint. He regards her as his personal property and prevents her from quitting his threats. She meets Preston Foster, a carefree sailor in civvies and decides to leave with him. Afraid of what she might “spill,” Fowley and his petty racketeers hold her, until Foster and some sailor pals, with the aid of the cops, mop up the joint in a fast and rowdy fight. Fowley is knocked off by Wynne Gibson, a gal he formerly “ruined.”

Fowley turns in an ace performance. The others are good enough. Sidney Salkow’s direction is snappy and punchy and Ben Kline’s photography is above par.

PIX

‘MEXICAN SPITFIRE’
SLAPSTICK COMEDY HAS SOME LAUGHS
Rates • • as dualler in naborhoods

Hollywood Review
RKO-Radio
67 Minutes
Lupe Velez, Leon Errol, Donald Woods, Linda Hayes, Elisabeth Risdon.
Directed by Leslie Goodwins

“Mexican Spitfire” is a screwball, slapstick comedy which, at least, proves that both Lupe Velez and Leon Errol should be allowed to do better things. The gags are timeworn, the story ridiculous, but a lot of old-fashioned belly laughs out of the clever performances of Leon and Lupe.

Elisabeth Risdon’s disapproval of her nephew’s (Donald Woods) elopement with Mexican singer Lupe Velez and a radio advertising deal between Woods and an English lord (Leon Errol) are the two story elements which provide the background for the antics which ensue when Uncle Matt (also Errol) disguises himself as the English lord in an effort to get Aunt Della (Risdon) to approve of Lupe.

Errol’s dual portrayal of Uncle Matt and Lord Epping is swell fun. Lupe gets the most out of her comedy scenes, although for the most part is merely a foil for Errol. Support is good.

Goodwin’s direction is based on the old theory, “when in doubt, throw a pie.”

CRANE (Hollywood)

‘FIGITIVE AT LARGE’
TOPNOTCH HOLT MELLER
Rates • • in action houses

Columbia
63 Minutes
Directed by Lewis D. Collins

This is one of the better Jack Holt action melodramas from Columbia. The story has many interesting twists and makes sense. The cast is above par and the direction is taut, making suspenseful entertainment. It will completely satisfy the Holt action fans and can be used on dual bills in naborhoods.

Holt, an engineer, closely resembles a notorious gangster and is sent to a chain gang after his double pulls a payroll stick-up. Holt escapes, pursued by bloodhounds, and sets out for revenge. How the engineer smashes the conspiracy against him and brings the gangster to justice makes up the exciting yarn.

Holt handles his dual role forcefully. Patricia Ellis is outstanding as the gunman’s moll. Support is good.

PIX
THE LIGHT THAT FAILED — A SINCERE DRAMA

Rates ●●● — generally

Paramount
97 Minutes


Directed by William A. Wellman

This will rate among the finer film dramas of the new year. It is a warm, human and poignant story—sincerely and honestly told by the combination of Robert Carson's screenplay, William Wellman's direction and the performances of a splendid cast of players. Despite these virtues there is serious doubt that "The Light That Failed" will achieve the success it deserves at the boxoffice. Your reviewer was impressed by the fact that the picture lacked many ingredients that go into the accepted formula for successful mass entertainment. The action element is slight. It moves rather slowly. The romantic complications are not such that they will prove either intriguing or satisfactory to the general public—particularly women. It will do best in deluxe and class houses.

Ronald Colman, an artist, eventually meets success in London. Muriel Angelus, his childhood sweetheart and now a struggling artist, refuses to marry him until she, too, becomes successful. Colman starts an inspired portrait of Ida Lupino, a woman of the streets, who sets her cap for Walter Huston, Colman's loyal friend. The painting is completed as Colman gradually loses his sight. Furious because he has been responsible for sending Huston away, Lupino ruins the work with turpentine. The blind artist learns this from the repellant girl. His sweethearth and best friend lost to him, his masterpiece destroyed, Colman heads for Egypt where he joins his former regiment and deliberately rides to his death.

Colman's performance is quiet, persuasive and typical. Huston is convincing as the friend. Ida Lupino, in her most colorful role, virtually steals the show. The support is above par.

This is less virile material than that with which producer-director Wellman usually works. Nevertheless it is a sensitive, compelling directional job which displays the megaphoner's versatility.

HANNA (Hollywood)

EVERYTHING HAPPENS AT NIGHT — FAIR SONJA HENIE VEHICLE

Rates ●● + generally

20th Century-Fox
77 Minutes


Directed by Irving Cummings

Pleasant, light-weight entertainment with many diverting moments, chiefly due to the comedy antics of Ray Milland and Robert Cummings. As a starring vehicle for Sonja Henie, however, EVERYTHING HAPPENS AT NIGHT fails to take advantage of the blonde star's skating ability—her chief reason for screen popularity. Miss Henie is almost submerged in script which neatly intermingles melodrama and farce with only two brief interludes of the ice routines which her fans have come to expect. Grosse should be average or slightly above generally.

Miss Henie is merely a minor figure in the unravelling of a plot which concerns two rival newspaper reporters, Milland and Cummings, who are sent to a Swiss health resort on the tip that an exiled statesman, believed assassinated, is hiding out there. The story breaks in the headlines sets political enemies (apparently the Gestapo) of the supposedly-murdered statesman on his trail and the reporters join forces to get him out of Switzerland alive. An exciting chase climaxizes the statesman over the border and finally on the boat bound for America with Sonja, who turns out to be his daughter.

Miss Henie's incomparable grace and agility on ice skates is demonstrated in a brief sequence. Milland and Cummings dominate the film with their good-natured rivalry and both turn in ingratiating performances.

Director Irving Cummings works wonders in maintaining interest in a sketchy story.

LEYENDECKER

LAUGH IT OFF — WEAK COMEDY EFFORT

Rates ● on duals only

Universal
60 Minutes

Johnny Downs, Constance Moore, Cecil Cunningham, Hedda Hopper, Marjorie Rambeau, Janet Beecher, Edgar Kennedy, William Demarest, Paula Stone, Horace McMahon, Tom Dugan

Directed by Albert S. Rogell

"Laugh It Off" gets only a few smiles during its hour-long unreeing. Even the earnest efforts of a pleasing pair of juveniles, four first-rate character actresses and that reliable comic, Edgar Kennedy, fail to garner real laugh returns from a feeble script. This film is strictly for the neighborhood or small town duals—and the lower half at that.

Four middle-aged show girls, about to be dispossessed from the bankrupt "Home for Retired Ladies of the Stage," set out in search of work along Broadway. After several squabbles with an apothecary, a friendly big-shot gambler and a trio of gangsters, the girls reopen a night club with a misfit young lawyer leading the orchestra. Their show, in which the four old gals do an amusing routine, is a huge success and lifts the mortgage on the home.

Cecil Cunningham, as the go-getting organizer of the quartette, gives the film a lift by her vibrant personality. Hedda Hopper, as the rity lady; Marjorie Rambeau, as the dim-witted gal, and Janet Beecher, as the worrisome type give her able support.

LEYENDECKER

BOXOFFICE RATING: ● Means POOR; ●● AVERAGE; ●●● GOOD; ●●●● EXCELLENT
The Washington Scene
By FILM BULLETIN's Capitol Staff Correspondent

"NO COMPROMISE", SAYS ARNOLD

Any fond hopes cherished by the majors that the New York equity suit would be disposed of without fanfare and most of all without a court fight were dashed to the ground last week when Assistant Attorney General Thurman Arnold reared up on his hind legs and roared in effect, "there will be no compromise."

Arnold's statement, although actually mild in language, left no doubt that the Government intends to prosecute the suit to its hilt with only one avenue of escape for the majors left open. That is a compromise that is not a compromise. It seems well settled now that the Justice Department will settle for nothing less than acquiescence to all its demands.

Arnold's statement was prompted by publication of an article in Scripps-Howard newspapers that the industry is attempting to "sabotage" the suit by informing exhibitors and other industry groups that the case would never go to trial.

"Information has reached the Department of Justice that reports are being circulated in the motion picture industry that the equity action of United States V. Paramount Pictures, Inc., et al., pending in the District Court for the Southern District of New York, will not go to trial," the statement declared.

"These reports are being circulated notwithstanding the fact that it was stipulated by counsel for the Government and the defendants that the case will proceed to trial on May 1, 1940.

"Any such reports as are being circulated to the above effect are utterly without foundation," Arnold declared. "The Department fully expects that the case will go trial on that date. All necessary steps for preparation are being taken." The Department hopes that "the length of the trial may be materially shortened" through pre-trial conferences, to be held commencing March 1, 1940.

A Justice spokesman said that the use of the word "sabotage" in the Scripps-Howard article did not refer to any definite steps taken by the majors to halt the trial but rather by building up a false confidence that it would never reach the court room.

Another statement that the industry "has not come in with any concrete, written proposals" means no proposals acceptable to the Department have been brought in, it was explained. The trade practice code was a definite proposal, of course, but was rejected by Arnold in no uncertain terms.

Meanwhile it is learned that Attorney General Murphy will ask Congress for more than $3,000,000 in additional funds for increased anti-trust prosecutions in the new budget. The larger trust-busting amount will be used chiefly in added manpower for investigatory purposes. Murphy will propose that the anti-trust division be increased by about 150 men. The Department was given approximately $50,000,000 for the last fiscal year. The augmented anti-trust force is in line with Arnold's statement before the Monopoly Committee recently that the Anti-Trust Division should have staff men in key sections of the country as observers.

Hearings on Neely Bill

Hearings on the Neely Bill before the House Interstate and Foreign Commerce Committee will probably start soon after Congress convenes in January, it was learned from a spokesman for the Committee. It seems to be a foregone conclusion that the Committee will hold hearings, although it was stated that the date will be determined by the amount and importance of other matters referred to the Committee headed by Congressman Lea (D. Calif.). There have been no petitions or letters on the hearings, it was said. Observers believe this is due to the fact that the pressure campaign promised by the pro-Neely groups has not yet started.

Other committee action of a different type involving the film industry comes from the famed Dies Committee. There it is reported investigators are putting into final shape a report on Communist activities on the West Coast with mentions of Communist infiltration into Hollywood. The report follows an eight months' investigation by Dies agents.

According to reports the investigators will state that at least 20 of several hundred prominent actors, actresses and others in Hollywood have been Communists. It is also reported that more than 40 film colony celebrities contributed funds to the Communist party or so called Communist-front organizations. Dies is expected to use this report as a stepping stone to more money from Congress when they gather in January.

B. O. Tax Returns Up

There is no better indication of the condition of the box-office than the monthly report of the U. S. Bureau of Internal Revenue which indicates to the penny the amount of taxes collected by Uncle Sam from places of amusement. Motion Picture houses form the major part of these returns.

The latest report brings encouraging news for theatre owners for the Government collection is up over both the previous month and the same month of last year. The report for November states admissions taxes amounted to $2,117,644.42 compared to $1,985,127.78 for the same month of 1938. This is an increase of $132,516.64. The October, 1939 figure of $1,727,931.46 was surpassed by $389,712.96.
COLUMBIA

Two features are working at Columbia: "Blondie on a Budget" (Fanny Singleton-Arthur Lake) and "Too Many Husbands" (Jean Arthur-Melvyn Douglas-Fred Mac Murray). Lew Smith, former Frank Lloyd aide, has been named studio publicity director. Lance Heath and Bob Fender, both capable and imaginative publicists and formerly with Paramount, have been moved into key positions.

An interesting assignment is being prepared for Irene Dunne, who will star in "The Woman Doctor," the story of Elizabeth Blackwell, an English girl noted as the first woman to obtain a medical degree. Another producer added to Columbia's roster is Charles Rogers, who has been contracted to deliver three pictures annuus over a three year period. "Jane Adams and Hull House" and "Senate Page Boys" are the first two pictures on Rogers' schedule. William A. Pierce, who has been with Rogers for some years, will continue to act as his associate.... "Passport to Alcatraz" has been selected by Larry Darmour as Jack Holt's next starring vehicle.

CASTINGS: Jack Holt, Noah Beery, Jr., Cecela Callec, Maxie Rosenbaum, G. Henry Gordon, in "Passport to Alcatraz".... Rita Hayworth in "Blondie on a Budget".... DIRECTOR ASSIGNMENTS: Lew Culling in "Passport to Alcatraz".... Alexander Hall to "The Doctor Takes a Wife"....

CONTRACTS: Charles R. Rogers to produce deal for three years....

METRO-GOLDWYN-MAYER

Six pictures are in production at Metro: "Arouse and Beware" (Wallace Beery-John Howard-Dolores Del Rio), "Fiorian" (Robert Young-Helen Gilbert), "I Take This Woman" (Tracy-Lamarr), "New Moon" (MacDonald-Eddy), "Strange Cargo" (Gable-Crawford), "Young Tom Edison" (Mickey Rooney-Virginia Weidler).... Scheduled to start within the next three weeks are "Forty Little Mothers" (Cantor), "Susan and God," and "Edison the Man" (Tracy).... With the promotion of Jack Chertok to a feature producing post, Richard Goldstone, his assistant, steps into Chertok's former spot as head of the short subjects department.... Promised revival of production activity in England has resulted in the conclusion of a deal which will send Ben Goetz back to London to reopen Metro's studio there. Irving Asher, formerly connected with Columbia, will also produce in Great Britain for MGM. Asher will probably continue with Columbia, where he will be employed by Ben Goetz and by Michael Curtiz in a co-production capacity....

CASTINGS: CharlotteMusde, Ralph Morgan, Diane Lewis, Nydia Westman in "Forty Little Mothers".... Donald Meek in "Arouse and Beware".... Home Musser in "Old New Orleans".... Maurice Costello in "New Moon"....

FRANK MORGAN IN "Hurry—I'm Alive".... WALLACE BEERY IN "Twenty More Trouble".... JAMES Stewart in "The Golden Fleecers".... Dana Andrews in "Wings Over the Desert".... DIRECTOR ASSIGNMENTS: William Thiele to "Hurry—I'm Alive".... Richard Thorpe to "Twenty More Trouble".... Frank Morgan in "Encore".... Edward L. Cahn to "Wings Over the Desert".... W. S. Van Sant to "The Golden Fleecers".... CONTRACTS: Frank Morgan to new long-term.... STORY BUYS: "Whitechapel" by Len Rinowski and Kurt Staudnitz.... "Here's a Man" by Kim Beattie....

MONOGRAM

"Chasing Trouble" (Frankie Darro-Marjorie Reynolds), completed, is the only new addition here. Scheduled for January production are "Rip Van Winkle," "Son of the Navy," a Jack Randall western, and a Marceia Mae Jones-Jackie Moran production.... "Rip Van Winkle," to be made in color, will be highest budgeted film ever produced by Monogram. The title role as yet has not been filled, but Marceia Mae Jones, Jackie Moran, and Martin Spelmans are set for the juvenile leads.... Jean Parker will return to Monogram to play the feminine lead in "Son of the Navy"....

CASTINGS: Jackie Moran, Marceia Mae Jones in "Rip Van Winkle".... Jean Parker in "Son of the Navy".... CONTRACTS: Jackie Moran, Marceia Mae Jones to one picture deal....

PARAMOUNT

The four productions now before the cameras at Paramount are "Down Went McGinty" (Brian Donlevy-Akim Tamiroff), "Hold Your Horses" (Bill Boyd), "Golden Gloves" (Jean Cagney-Robert Ryan), and "Safari" (Madeleine Carroll-Douglas Fairbanks, Jr.). Soon to start are "Woman From Hell," "Destiny," and "Night of January 16".... A point of criticism that has often been leveled at Paramount by FILM BULLETIN is that this company has consistently endeavored to produce a large number of pictures more than any other company and more than should be attempted by any single organization. However, a definite announcement is expected from Paramount executives in January of a material reduction in the number of films to be made by this studio on its 40-41 program. While it is likely that the usual quota of 52 pictures will be released, twelve or more probably will be made by producers outside the organization. This brings the number of productions closer to the figure urged by FILM BULLETIN on its editorial page of the December 16th issue.... "City That Never Sleeps" is the seemingly unboxofficeworthy new title of the forthcoming William Allman production originally tagged "F. O. B. Detroit." Allman attempts to justify the change by claiming that no one knows what "F. O. B. means. It is our opinion that...

(Continued on Next Page)
both are poor titles! . . . On the heels of the release of "Gulliver's Travels," Dave Fleischer, director and co-producer, of this feature-length Technicolor cartoon, is in New York plotting a pretentious followup to start in January at Fleischer's studios in Miami, Fla. . . . "Destiny" will be Basil Rathbone's first assignment on a new three picture deal concluded with Paramount earlier this month . . . Andrew L. Stone and William LeBaron are contemplating deferring the Mary Martin starrer, "Miami," until later and launching into immediate production on "The Life of Custer," with Doug Fairbanks, Jr. in the title role. . . . Declaring that the British government is eager for its film industry, brought to a standstill by the war, to resume normal operation, David Rose, managing director of Paramount in Great Britain, announced that five films will be made in London as soon as casting arrangements can be made. Rose is anxious to get some of the British actors here to return to England for production there. . . . DeMille next week will have more stars to fill the five leads in "North West Mounted Police." Likely players are Cary Grant and Simone Simon. Already cast for the other lead parts are Joel McCrea, Robert Preston, and Madeleine Carroll. . . . "The Woman From Hell," which will start this week in the fourth of the feature series of J. Edgar Hoover yarns. Harry Sherman re-signed William Boyd to appear in the Hopalong Cassidy series for two more years . . . Paramount is seeking John Ford, who just won the N. Y. Critics Award for his direction of "Stagecoach," to direct "Sunrise In My Pocket," the tale of Dave Crockett. This studio purchased the current Broadway play, "Skylark," as a vehicle for Claudette Colbert.


REPUBLIC

"Dark Command" (John Wayne-Claire Trevor) is the only production shooting at the moment, although "Drums of Fu Manchu" starts this week . . . A feather in Republic's cap is the signature contract of itinerant star discoverer, hard worker Rudy Vallee, as producer, not actor! If given any opportunity at all he should be one of the finest additions the motion picture industry could possibly have. Signed to produce two pictures in 1940, his first will be "Hit Parade of 1940." Because of the unprecedented acclaim accorded "South of the Border," Gene Autry's most recent musical western for Republic, another song hit has been chosen as the basis for the singing cowboy's next starrer. Accordingly, it has purchased the Mexican ditty, "El Rancho Grande." The picture, however, will be entitled "Bandido Grande." . . . The Dick Tracy cartoon strip drawn by Chester Gould has been purchased by this studio for a detective serial . . . Republic is looking for a handsome athlete, a radio singer, or even a movie extra suitable for starring in a new series of westerns. They hope to build another Gene Autry or Roy Rogers. The idea seems to be to get some champion boxer, ball player, or swimmer who has figured largely on the sports pages. As a source we might remind Republic that most athletes are flops as actors, that they would probably end up changing his name anyhow and, finally, it will be easier to find some talented, handsome young fellow around Hollywood to fill the bill. Just as much will have to be spent to publicize an athlete as some unknown.

DIRECTOR ASSIGNMENTS: Frank MacDonald to "Forgotten Girls." . . . CONTRACT: Dick Tracy to producer deal; Edward Gower and George Saville to produce.

RKO-RADIO

This studio continues to lead in the number of films before the cameras. The seven productions shooting are "And So Goodbye," "Jeannie (Peter-Richard Carlson-Helen Vinson), "Bill of Divorce," "Herbert Marshall-Fay Bainter," "Irene" (Anna Neagle), "Little Orvic" (Johnny Sheffield-Edward Ellis), "Millionaire Playboy" (Joe Penner), "My Favorite Wife" (Irene Dunne-Cary Grant), and "The Primrose Path" (Ginger Rogers-Joel McCrea). January starts are scheduled for the first Orson Welles production, "Smiler With A Knife," also Tom Brown's "School Days" and "Curtain Call." . . . It has definitely been decided that Welles will make two productions for RKO this winter instead of one. His unprecedented four-way contract as writer-producer-director-actor will apply to both. "Heart of Darkness" will now wait until completion of "Smiler With A Knife," set to start Jan. 15. "Heart of Darkness" delay is to allow Welles to complete elaborate plans for his entirely new method of production. But there are also reports that Welles plans did not pan out as well as expected . . . Grosjean Schaefer, Radio proxy, will arrive in Hollywood about January 15 to select and install a successor to Pandro S. Berman as production head . . . It is reported that Leo McCarey will probably be in the hospital for about five or six weeks as a result of his recent automobile accident. Production on "My Favorite Wife" continues, however . . . Radio is expected to announce that "Swiss Family Robinson" will be roadshowed. Such a development would make it necessary to re-arrange the RKO release schedule for the early part of 1940 . . . A color innovation to be attempted by producer-director Herbert Wilcox in "Irene" will be a scene in which Anna Neagle wearing an "Alice Blue Gown" will be photographed in Technicolor while the other players and background will be in ordinary black and white. We hope we are mistaken, but this seems a poor idea. For a couple of years now, English printers have been turning out travel folders emphasizing a certain castle or cathedral by printing it in color while the background and surroundings in ordinary black and white. The effect is unnatural and inartistic . . . "Kitty Foyle" by Christopher Morley, listed as third best seller, has been purchased for $50,000.

CASTINGS: Jean Hersholt, Dorothy Lanchett, Robert Baldwin, Maude Eburne, Wint O'Gorman, Billy Craig, Miss Jean Hersholt as "Swiss Family Robinson," Herbert Wilcox in "Irene," Robert Baldwin in "And So Goodbye." . . . DIRECTOR ASSIGNMENTS: Frank MacDonald to "Forgotten Girls." . . . CONTRACTS: Frank MacDonald to producer deal; Edward Gower and George Saville to produce.

20TH CENTURY

"Dance With The Devil" (Tyrone Power-Dorothy Lamour), "I Was An Adventuress" (Zorina-Tyndall Greene-Peter Lorre), and a second "Hotel For Women" opus are at work here. Immediate start is set for a second "Caco Kid" picture. Sol Wurtzel will also start production in January on "Earthbound" and "Sweetheart of Turret One." . . . "Earthbound" is the first of a series of higher bracketed pictures 20th-Fox plans to place under Sol Wurtzel's wing in the future to give Darryl Zanuck more time for the productions under his personal executive care. S-Cue-Ups have long predicted and recommended this development, as it is evident that this studio's top productions need more careful supervision. . . . Following the lead of Warners and Paramount, 20th announced that the 1940-41 program will be cut from 52 to 48 films. This is another definite improvement, meaning there will be fewer lower budgeted productions. However, an even more drastic cut would be a greater boon to exhibitors s2 long burdened with too many cheap, inconsequential "B's." This company has been a particular offender in this . . . Fay Bainter has been signed to appear in "Maryland" with Walter Brennan.

UNITED ARTISTS

“The Dictator” (Chaplin-Goddard), “My Son, My Son” (Madeleine Carroll-Brian Aherne-Louis Hayward), “The Westerner” (Gary Cooper) and “1,000,000 B. C.” are in production at this plant . . . Walter Wagner’s “Personal History” and Sol Lesser’s “Our Town” are scheduled for a January start . . . With the delivery of “Raffles” last week, Samuel Goldwyn served notice on UA to the effect that no Goldwyn product would hereafter be made available to the United Artists distributing organization. Arrangements have been made to release “The Westerner,” starring Gary Cooper, through Paramount. UA threatens to oppose this step by legal action . . . Edward Small has completed financial arrangements for the ten picture he is going to produce for UA during the next eighteen months . . . A three week delay on production of Goldwyn’s “The Westerner” has made it necessary for Sol Lesser to substitute Sam Wood for William Wyler as director on “Our Town” which starts January 15th. Wood is now testing players for the important roles. Wyler, originally set for this director post, is still busy on “The Westerner” . . . James Hilton is writing the screenplay of Walter Wagner’s “Personal History,” which Alfred Hitchcock will direct . . . Wagner is rumored to be among the top of the list of likely successors to Frank Capra as president of the Academy of Motion Picture Arts and Sciences. The new prexy will be elected January 15th . . . The next Laurel and Hardy comedy produced by Hal Roach will give the comedians a Roman background with the duo portraying gladiator roles . . . Richard Rowland wants Frank Tuttle to direct and Irene Dunne to star in his first UA production, “Three Cheers For Miss Bishop.” Nothing definite has been set as yet, however . . .

UNIVERSAL

Filming at Universal City are “Flash Gordon Conquers The Universe” (serial with Buster Crabbe), “My Little Chickadee” (Mae West-W. C. Fields), “Rigadoon” (Lola Lane-James Craig), and “It Happened In Kaloha” (Durbin-Kay Francis) . . . A large number of pictures soon to start shooting include “Black Friday,” “House of the Seven Gables,” “Alias The Deacon,” “Fashions For Sale,” and “If I Had My Way” . . . A four room bungalow is being built at Universal for Mae West. This indicates “Diamond Lil” is probably sojourning here for more pix after “My Little Chickadee” . . . Charles Boyer has been signed for four years on a deal calling for one picture a year. The deal leaves him free to accept any offers he may get from other studios during this time . . . Dick Powell’s year-long absence from the screen may be terminated if he and U get together on a contract calling for him to appear in “Fashions For Sale” planned for January production . . . Jesse Lasky is dickering with this outfit to organize an independent unit under his direction.


WARNERS

“And It All Came True” (Ann Sheridan-Jeffrey Lynn), “Married Pretty and Poor” (John Garfield-Claude Rains), “Three Cheers For The Irish” (Priscilla Lane-Rosemary Lane-Thomas Mitchell), “We Shall Meet Again” (Merle Oberon-Pat O’Brien-George Brent), “Virginia City” (Errol Flynn-Miriam Hopkins) are now lensing at this studio . . . January will be an active month, with the following projected starts: “Sea Hawk,” “All This and Heaven Too,” “City of Conquest,” “Torrid Zone,” “The Patent Leather Kid,” “Staff of Heroes,” and “Episode” . . . “All This and Heaven Too” replaces “The Villa On The Hill” as Bette Davis’ next vehicle. Start is set for January 15th . . . Warners publicity department sent out a story advising that Errol Flynn and an entire crew will be sent to Tahiti for filming of Flynn’s next WB vehicle, “Out of Gas.” We regret to advise the ambitious press agent who cooked this up that there is now no way of getting to the island paradise unless Warners’ charters a yacht or steamer for the two to three week (or more by yacht) voyage . . . Change of the title of “The Life of Dr. Ehrlich” to Magic Bullets” would indicate to theatricals that this biographic opus is now a western! . . . Elias Maxwell will write and star in a series of shorts carrying out the general theme “How To Get Fun Out Of Life” . . . Following the “Sea Hawk,” Warners plans three additional million dollar sea pictures for the coming year as follows: “John Paul Jones” for James Cagney, “The Sea Wolf” for Edward G. Robinson, “Captain Hornblower” as a second sea pic for Flynn . . . This outfit purchased Maugham’s “The Letter” as a vehicle for Bette Davis. It should be ideally suited for her talents. Paramount made the picture in 1929 . . . Warner is reported to have sponsored Olivia de Havilland and Jane Bryan for their refusal to appear in “Married, Pretty and Poor” by marking them down for roles in two-reel subjects. Judging by the title of “Married, etc,” we don’t blame the girls for their refusal.


NEXT ISSUE

WATCH FOR

FB’S ANNUAL ANALYSIS

of each studio’s performance and prospects

For 1940

Valuable inside information to guide the exhibitors buying and booking plans for the incoming year
COLUMBIA

1938-39 Features (41) Completed (34) In Production (6)
  Westerns (22) Completed (12) In Production (6)
  Serials (4) Completed (4) In Production (0)

1939-40 Features (40) Completed (17) In Production (2)
  Westerns (16) Completed (7) In Production (0)
  Serials (4) Completed (4) In Production (0)

BLONDIE ON A BUDGET
Domestic Comedy—Shooting started: December 16

Director: Frank Strayer
Producer: Robert Sparks

Story: Rita Hayworth, an old name of Ingwood's (Arthur Lake) returns to help the happy domestic life of the Rumplett family.

TOO MANY HUSBANDS
Comedy Drama—Shooting started: December 11
Cast: Jean Arthur, Fred MacMurray, Melvyn Douglas, Harry Davenport, Mary Treen, Dorothy Peterson, Melville Cooper, Gary Owen, Lee White.

Producer-Director: Wesley Ruggles

Story: Jean Arthur marries Fred MacMurray. He leaves on an expedition and is apparently killed. In the meantime Jean makes a second marriage to Melvyn Douglas. MacMurray then returns very much alive and the two husbands struggle for the affections of the duped wedded girl.

RELEASE CHART

1938-39
Title—Running Time Cast Details Rel. No.
Behind Prison Gates (65) ......... H. Donnelly-J. Wells .... 6-3-0-7-7-9-0-0
Behind the Lines title: Escape From Africa Blind Alley (72) ......... C. Morris-A. Drorack .... 2-25-0-4-3-0-0-0
Blondie Takes a Holiday (63) .... J. Singleton-A. Lake .... 6-12-0-7-9-0-0-0
Coast Guard (72) ......... R. Scott-F. Dee .... 5-6-0-4-9-0
Cowboy From Texas (51) ......... J. Oliver-V. Halsey .... 6-29-0-0-0-0-0
Details under title: Q.Planes
Five Little Peppers At Home (60) ......... E. Fellows-C. Kolb .... 7-15-0-8-2-9-0
Golden Boy (38) ......... R. Stanwyck-W. Holden .... 4-22-0-9-0-0-0
Good Girls Go To Paris (75) ......... J. Douglas-J. Blondell .... 4-4-0-6-3-9-0
Kongo, the Wild Stallion (70) ......... P. Stone-H. Hudson .... 7-15-0-8-0-0-0
Konga, the Wild Stallion (70) ......... P. Stone-H. Hudson .... 7-15-0-8-0-0-0
Ladies Make Love (50) ......... L. Howard .... 7-29-0-0-0-0-0-0
The Man Who Fell to Earth (50) ......... H. Langford-R. Bayne .... 7-25-0-0-0-0-0-0
Man From Sundown (60) ......... C. Starrett-I. Meredith .... 5-11-0-7-9-0-0-0
Man They Couldn't Hang (50) ......... B. Karloff-R. Pryce .... 7-15-0-8-2-9-0-0
Mising Daughters (60) ......... E. Arden-H. Hudson .... 3-15-0-6-2-9-0-0
Only Angels Have Wings (51) ......... J. Arthur-C. Grant .... 1-14-0-5-2-9-0-0
Details under title: Plan No. 4
Outside Three Walls (58) ......... D. Castello-M. Whalen .... 7-29-0-6-3-9-0-0
Overland with Kit Carson (serial) ......... H. Elliott-I. Meredith .... 7-15-0-0-0-0-0-0
Parcels On Trial (56) ......... J. Parker-J. Downs .... 5-15-0-6-3-9-0-0
Riddles of the Red River (57) ......... C. Starrett-I. Meredith .... 7-29-0-8-3-9-0-0
Details under title: Unified Westerns
Trapped In the Sky (60) ......... J. Holt-K. DeMille .... 10-31-0-6-1-0-0-0
Details under title: Sabotage
Western Caravans (60) ......... C. Starrett-I. Meredith .... 8-8-0-6-5-9-0-0
Westerns Caravans (60) ......... C. Starrett-I. Meredith .... 8-8-0-6-5-9-0-0
Mr. Smith Goes To Washington (59) ......... J. Arthur-J. Stewart .... 7-10-0-9-15-0-11-0

c Details under title: Incredible Mr. Williams
Details under title: Whispering Smith
Details under title: Arizona Cowboy
Details under title: Arizona Cowboy

1939-39
Amazing Mr. Williams, The (80) ......... J. Douglas-J. Blondell .... 9-9-0-11-2-3-0-0
Details under title: Incredible Mr. Williams
Details under title: Whispering Smith
Details under title: Frontier Smith
Details under title: Arizona Cowboy
Details under title: Arizona Cowboy
Details under title: Arizona Cowboy

1939-40
Arise and Beware (50) ......... W. Heery-J. Howard .... 7-21-0-8-3-9-0-0
Details under title: Arabesque
Details under title: Underwater
Details under title: Underwater

RELIEF CHART

1938-39
Title—Running Time Cast Details Rel. No.
Children of the Night (52) ......... B. Turley-J. Dash .... 8-24-0-6-3-9-0-0
EndTL Express (69) ......... J. Elliott-I. Winters .... 10-21-0-0-0-0-0-0
Pioneers of the Frontier (50) ......... J. Elliott-I. Winters .... 10-21-0-0-0-0-0-0
Scoundrel Sheet (61) ......... R. Kruger-M. Munson .... 8-26-0-10-16-3-9-0-0
Stranger From Texas (62) ......... C. Starrett-L. Gray .... 8-26-0-11-2-9-0-0-0-0-0
Details under title: Man Trailer
Texas Express (56) ......... C. Starrett-I. Meredith .... 12-16-0-9-3-9-0-0-0-0-0
Taming of the West (50) ......... C. Starrett-I. Meredith .... 12-16-0-9-3-9-0-0-0-0-0
Those High Gray Walls (51) ......... D. MacDowell-I. Meredith .... 7-15-0-9-2-9-0-0-0-0-0
Details under title: Prison Surgeon
Two Fisted Ranger (50) ......... J. Starrett-I. Meredith .... 9-3-0-0-0-0-0-0-0-0
Details under title: Renegade Law
U. Host 29 (51) ......... C. Veitch-V. Hudson .... 10-7-0-0-0-0-0-0-0-0

GRAND NATIONAL

1938-39 Features (36) Completed (9) In Production (0)
Westerns (23) Completed (7) In Production (0)

METRO-GOLDWYN-MAYER

1938-39 Features (44-52) Completed (47) In Production (0)
1939-40 Features (40-52) Completed (23) In Production (6)

RELIEF CHART

1938-39
Title—Running Time Cast Details Rel. No.
Arise and Beware (50) ......... W. Heery-J. Howard .... 7-21-0-8-3-9-0-0
Details under title: Arabesque
Details under title: Underwater
Details under title: Underwater

IN PRODUCTION

1939-40
Arise and Beware (50) ......... W. Heery-J. Howard .... 7-21-0-8-3-9-0-0
Details under title: Arabesque
Details under title: Underwater
Details under title: Underwater
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DECEMBER

Lucky Night

M.Loy-R.Taylor
R.Young-A Sothern

(82)

Maisie (74)
Details under title: Maisie
Miracles for Sale (70)

On Borrowed Time
Six

(93)

Thousand Enemies

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Stronger Than Desire (
Torzan Finds A Son (81)

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Oklahoma Terror

Mystery

H.Hull-F.Rice

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8-4

6

L.Barrymore-B.Bondi .4
W.Pidgeon-R Johnson .4
W.Pidgeon-V.BTUce ...5
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J. Weissmuller

7-7.

28.

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Details under

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T.Ritter-J. Joyce

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Wolves

title:

8-18.
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7-14.
6 -12.
10-22 .8-25.

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5-6.

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From Nowhere

Sky Patrol

R. Johnson -T.Neal
J Garland -F.Morgan

.8-16.

A.Nagel-W.Hull

(60)
title: Girl

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.7-15.

.3866

of the Frontier

Marry

Girl

Details under

.935

J.Randall-V.Carroll ... 7-29. .8-25. .3856
J.Randall-C.Rochelle .10-7.
10-31. .3857

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Riders of the Frontier

.941
.939

5-12.

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(81)

Overland Mail

938

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L.Ayrea-L.Turner

(79)
(70)

They All Come Oat
Wizard of Oz (97))

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Was A Lady

Details under title: Tarzan in Exile
M.Douglas-L. Piatt
Tell No Tales (68)
Details under title: A Hundred To One

These Glamour Girls

6-23

13

1939

30,

Mutiny in the "Bie House (83)
C.Bickford-B.MacLane 8-25. .10-25. .3803
Details under title: Murder in the Big House
Plane (60)
J.Trent-M.Reynolds .. 9-23. 11-1. .3816
Details under title: Sky Pirate

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J.Trent-M.Reynolds
J Trent-M.Reynolds

(61)
Stunt Pilot (62)
Wolf Call (67)

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J.Carroll-Movita

.3830

.9-12.
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1939-40

Gentleman From Arizona, The
Fatal Hour, The

1939-10

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7-29.
Powell-M.Loy
Another Thin Man
)
MarxBros. -K.Baker .. .6-3.
At the Circus (85)
Details under title: A Day at the Circus
.5-20.
M.Rooney- J.Garland
Babes in Arms (94)
Bad Little Ansel (77)
Details under title: Looking After Sandy
N.Eddy-I.Massey .... .7-1.
Balalaika ( )
E.G.Rob'son-R.Huesey 7-1.
Blackmail ( )
1940
F.Astair-E. Powell ... 9-23
)
Broadway Melody of
.11-18
A. Sothern- J.Carroll
Congo Maisie (
7-29.
Turner-R.Carlson
Dancing Co-ed (80)
10-21.
R.Montg'y-E. Arnold
Karl of Chicago
.8-26.
F.Tone-A. Sothern
Fast and Furious (73)
.2-11.
C. Gable-V.Leigh
Gone With the Wind ( )
F.Morgan-G. Murphy .7-15.
Henry Goes Arizona (
Joe and Ethel Turp Call On
10-7
A.Sothern-W.Gargan
The President (69)
Details under title: Call On The President. A
10-7
Hardy Family
Judge Hardy and Son
)
Nick Carter, Master Detective (57) .W.Pidgeon-R. Johnson 10-7
Gaxbo-M. Douglas ...
Ninotchka (110)
S.Tracy-R. Young .... 7-15.
Northwest Passage
)
R.Taylor-G.Garson ... .8-12.
Remember (82)
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Secret of Dr. Kildaire (84)
S'liop Around The Corner, The
Thunder Afloat ( )
Women, The (134)

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L.B'arrymore-L.Ayres

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1 1-18

.M.Sullavan-J. Stewart

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W.Beery-V.Grey
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Shearer-Crawf 'd-Rus'l 5-6
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Wagons, Roll
Secret Four, The

Roll,

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J.Newill-S.Blane
D.Purcell-B. Hayes

The

Strikes,

Reynolds- J. King
B.Karloff-G. Withers
At Headquarters

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Fighting Mad ( )
Heroes in Blue (60)

Fhantom

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S.Hale-W.Lawson
T.Ritter-M. Evans
F.Lawton-H. Sinclair
T.Ritter-M. Evans

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J.Newill-L.Stanley

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— Mr.

Details under title:

10-20

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1939-39 Features

Completed
Completed
Completed
Completed

(52)

Westerns

(6)

1939-40 Features

(58)

Westerns

(6)

(52)
(6)

(32)
(8)

In
In
In
In

Production
Production
Production
Production

(0)
(0)

(3)
(1)

DOWN WENT McGINTY
Drama— Shooting

December

started:

12

Donlevy, Akim Tamiroff, Muriel Angelus, William
Demarest, Allyn Joslyn, Richard Carle, Dewey Robinson,
Steffi Duna, Thurston Hall, Arthur Hoyt, Louis-Jean Heydt,
Esther Howard.

Cast: Brian

1938- 39

Features

Completed
Completed
Completed
Completed

(26)
(16)

Westerns
1939- 40 Features

(30)
(16)

Westerns

Production
Production
Production
Production

In
In
In
In

(26)
(16)
(6)
(5)

(0)

Director— Preston Sturges

Story: Brian Donlevy becomes governor through cooperation with political
boss Akim Tamiroff only to lose his office when graft exposure
forces him to flee to South America.
In South America he and his
wife. Muriel Angelus, buy a saloon.
Story told in retrospect.

(0)

(0)

HOLD YOUR HORSES
— Shooting started: December

CHASING TROUBLE
Comedy Mystery — Shooting

started:

December

Western

18

Manton

Cast: Frankie Darro, Milburn Stone, Marjorie Reynolds,

Moreland, Lillian
Director

— Howard

Story: Darro

is

Through

Elliott.

DANGER AHEAD
— Shooting started:

Withers

— Ralph

Director

— Lesley

Selander

Producer

Hopalong Cassidy (Boyd)

Story

A

outlaws.

stagecoach

— Harry

4

Golden Gloves

(completed)

Producer

Safai

— Phil

of the Mounties (James Newill) uncovers
thieves and brings a halt to their activities.

Renfrew

FRONT PAGE LADY
— Shooting started:

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December

11

gang

a.

gold

of

(completed)

lean Cagney-R. Ryan
.M.Carroll-D.F'banks.J-

Warren

Linaker, William Von Brincken, George
Emmet, Ed Keane, Willy Costello, Jack

Kay

Hull,

Cleveland, Fren

Sheehan,

Newland,

Paul

Herbert

Hans Wollenberger.
Director — Howard Bretherton
Story:

Corthell,

Rush,

Vince

Time

Cast
Bulldog Drummond's Bride (55)
J.Howard-H. Angel ..
Details under title: Mr. and Mrs. Bulldog Drummond
Gracie Allen Murder Case (74)
G.Allen-W. William
Grand Jury Secrets (62)
J.Howard-G.Patrick
Heritage of the Desert (73)
D.Woods-E.Venable
Hotel Imperial (78)
R.Milland-I. Miranda
Invitation To Happiness (95)
F MacMurray-I. Dunne
Island of Lost Men (60)
A.Wong-A.Quinn ....
Details under title: North of Singapore
Lady's From Kentucky, The (75) .(J. Raft-E.Drew
Magnificent Fraud (75)
L.Nolan- A. Tamiroff
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Details
.3-11.

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.1-14.
12-17
11-5.
1-14.
.3-25.

R. Williams

newspaper reporter who becomes involved in a
spy investigation. With Kay Linaker, he saves a valuable formula
from falling into the hands of an unscrupulous spy ring.

Warren Hull

is

a

Time

Cast
.J.Randall-J.Bryant
.F.Darro-G. Withers

Across The Plains (52)
Boy's Reformatory (61)
.

Details under

title:

Down The Wyoming

Details
.

Scouts of th e Air
.T.Ritter-M. Brodell
(56)

Trails

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Girl fro Rio (63)
Irish Luck (iil)

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.J.Trent-M. Reynolds

Movlta-W.Hull
Darro-D.l'un

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ell

Wong

in

Chinatown

(72) ....

Jj.Karloff-G.Wlthera

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Mr.

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Rel.

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10-1.
.11-1.

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.7-1.

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3825
3826
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Man

Is

News

Undercover Doctor
Unmarried ( )

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Details under

3807

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3842
.3843
.3836
.3841
.3848

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7-28.

12-3.
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.1-14.
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8- 18.
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1-19.

3859

Hope-S.Ross
8-11.. 5-19. .3837
B.Crosby-L. Campbell
4-22.
8-25.
385
E.Bergner-M. Redgrave
5- 5.
.3864
B.Barnes-V.Hobson ..
8-18.
3865
L.Nolan- J. C.Naish
1-13.
6- 9.
.3840
B.Jones-H.Twelvetreea
5-26.
3838
Gal
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(70)
(67)

title:

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Me and My

1939-

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III

Diamonds
G-.Brent-I. Miranda
7-89.
Details under title: Diamonds Arc Dangerous
old Siwash
VI G
W.Holden-J. Barren
1-18
All Women Have Secrets (59)
J. Allen-J.Cagney
.... 9-9
Details under title: Campus Wives
Beau Oeste 120)
G.Cooper-R.MUtand
12-8
it. Lee -r. Hick man
Blscull Kulcr. The
ill
Buck Bcnnj Rides Again (
r.Benny-A.Devlne
ii-i
Adventure

6-19.
6-23.

7- 7.
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No.
.3844

Bracelets

(61)
(92)

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No.
3855
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3936
.3816
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B.Burns-S.Hayward
W.Boyd-G- .Ha v< s
W Boyd-G.Hayes ..

(90)

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Rel.
.7-28.

5-12.

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Homework

title:

Hot

It

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C.Ruggles-M.Boland

Pride of the West, (
)
Renegade Trail (68)
Details under title: Arizona

Some lake

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B.Grable- J.Hartley

(63)

Our Leading Citizen

This

1938-39

— Running

(92)

Million Dollar Legs
(61)

Star Maker, The
Stolen Life (92)

RELEASE CHART
Title

Midnight

J.Benny-D Lamour
O Colbert-D.Ameche

(82)

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Man About Town

Details under

— T.

Details 12-16
11-4

.Details

1938- 39

— Running

Nightwork

Producer

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RELEASE CHART
Title

Goldstone

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Cast:

Sherman

the shady efforts of a band of singing
race is involved.
foils

PRODUCTION
December

Staub

Mystery

14

Cast: William Boyd, Russell Hayden, Julie Carter, J. Farrell MacDonald, Harvey Stephens, Francis McDonald, Britt Wood,
Jack Rockwell, Ed Waller.

James Newill, Dorthea Kent, Guy Usher, Maude Allen,
Harry Depp, John Dilson, Al Shaw, Dave O'Brien, Dick

Director
Story:

— Grant

a messenger boy whose avocation is analyzing handwriting.
this hobby he solves a couple of murders.

Action
Cast:

Producer

Bretherton

Producer— Paul Jones

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HOTEL FOR WOMEN NO. 2

Drama—Shooting started: December 14

Cast: Lynn Bari, Joan Davis, Joan Valerie, Henry Wilcoxen, Robert Lowery, Elise Knox, Mary Beth Hughes, Katherine Aldridge, Helen Ericson.

Director—Ricardo Cortez Producer—John Stone

Story: Lynn Bari and Henry Wilcoxen met Mary Beth Hughes out of considerations of the same kind of people thus passing the way for a happy romance with Robert Lowery.

I WAS AN ADVENTUER

Drama—Shooting started: December 18

Cast: Zorina, Richard Greene, Peter Lorre, Eric Von Stroheim.

Director—Gregory Ratoff Producer—Nunnally Johnson

Story: Zorina, Von Stroheim, and Lorre are jewel thieves. Zorina meets Richard Greene. she falls in love with him and in an effort to shoo off her past, marries him without divulging her previous and other activities. Complications ensue which are eventually clarified and Greene forgives her.

IN PRODUCTION

1939-40

Dance With the Devil (T) P.Towner-D.Lamour Details 12-16

RELEASE CHART

1939-38

Title—Running Time Cast Details Rel. No.
Buy Friend (95) J.Williams-J.Blakes 2-23, 5-19 - 043 Details under title: The Good School


1939-39

Details under title: 10-9-1-15 Made in America Details 11-18

RELEASE CHART

1939-40

Title—Running Time Cast Details Rel. No.

Chump at Oxford (1) R.Rogers-G.Harrison Details 7-1-1 Details under title: Chump at Oxford House Across the Way (1) J.Bennett-D.Francis Details 11-1, 11-1 Details under title: Intermezzo of Men and Mice (79) L.M.Dool-L.Chasey Details 8-20, 8-21 Details under title: Intermezzo Over the Moon (50) M.Oberon-H.Harrison Details 11-1, 11-1 Details under title: Intermezzo R.Henry (91) J.Olivier-J.Fontaine 9-33, 11-1, 11-1 Details under title: R.Henry Slightly Remarried (91) J.O'Brien-J.Fontaine Details 8-17, 8-17 Details under title: Slightly Remarried Two's Company (91) M.Oberon-H.Harrison Details 11-1 Details under title: Two's Company

Details under title: Laurel and Hardy No. 2

Goldwyn-Gold-Korda-Kor Roach-Rch Selznick-Sel Small-Snl Wanger-Wan

UNIVERSAL

1939-38 Features (41) Completed (40) In Production (0) Westerns (10) Completed (10) In Production (0) Serials (11) Completed (11) In Production (0) 1939-40 Features (42) Completed (22) In Production (0) Westerns (7) Completed (7) In Production (0) Actions (7) Completed (7) In Production (0) Serials (4) Completed (4) In Production (0)

FLASH GORDON CONQUERS THE UNIVERSE

Serial—Shooting started: December 1

Cast: Larry "Busier" Crabbe, Carol Hughes, Frank Shannon, Charles Middleton, Anne Gwynne.

Director—Ford Beebe Producer—Henry MacRae

Story: Flash Gordon (Crabbe) rescues Ming (Middleton) from destroying the Planet with a "Plutonium Bomb." He then takes the Universe for himself as a protective measure.

RIGADOON

Melodrama—Shooting started: December 13


Director—Harold Schuster Producer—Ben Pivar

Story: A sepulchral but touching tale of love in which was formed through the efforts of an American writer and his French wife (Lulu Lane) was sent to the Paris Embassy for an interview with Jules and Ebay, the French embassy (the husband of the American woman-explorer) who was supposed to have been turned over to England after the war. The effect on the F. was not, however, very magical, and the impression of the interview has disappeared.
MARRIED, PRETTY, AND POOR

Domestic Comedy—Shooting started: December 21
Cast: John Garfield, Claude Rains, Frank McHugh, Una Merkell.
Director—Vincent Sherman
Producer—Henry Blanke

THREE CHEERS FOR THE IRISH

Drama—Shooting started: December 18
Cast: Priscilla Lane, Rosemary Lane, Thomas Mitchell, Dennis Morgan, Morgan Conway, Alan Hale, Frank Jenks.
Director—Lloyd Bacon
Producer—Sam Bischoff

WE SHALL MEET AGAIN

(From Production—other details in issue December 16)

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WE SHALL MEET AGAIN

(From Production—other details in issue December 16)
Exploitation Picture
OF THE ISSUE

INVISIBLE STRIPES . . . Perhaps you're in one of those spots where prison and gangster pictures still make money. If so, here's a cinch for you. But let's assume that you can't sell that type of film, then "Invisible Stripes" is still a cinch for a swell exploitation campaign. Sell the people in it! Raft, the suave killer of "Each Dawn I Die"—as the crook who wanted to go straight, but couldn't! Bryan, the sensation of "We Are Not Alone"—as the girl who promised to wait, but didn't! Holden, discovery of "Golden Boy"—as the kid who tried to be dishonest, but couldn't! Bogart, the ominous, the dangerous—as the crook who thought he was smart enough, but wasn't! Robson, the great actress—as the mother who tried to guide her sons—but couldn't! Interesting, human people all, people your patrons will understand. Sell them.

A Warner Bros. Picture
Directed by Lloyd Bacon
Screen play by Warren Duff
Original story by Jonathan Finn
Based on book by Lewis E. Lawes
Photography by Ernie Haller, A. S. C.
THE GREAT VICTOR HERBERT ... Credit for bringing this musical to the screen, with its nostalgic Herbert songs, goes to Andrew L. Stone, Paramount's enterprising producer-director. The critics tell us it is a tuneful, sentimental show that will find large and receptive audiences everywhere. The story is not based on the life of the famed composer, but tells of his interest in the lives of two singing stars, who marry, part and are reunited in the light of their child's love. Walter Connolly portrays Victor Herbert, Allan Jones and Mary Martin, the lovers.

THE BIG GUY ... This is melodrama on the stark side, another effort by Victor McLaglen to repeat his superb performance in "The Informer". As the warden of a jail from which there has just been a break, McLaglen kills a convict and hides $250,000 in old bills which he finds on the fleeing criminal. Young Jackie Cooper is innocently implicated in the escape and a policeman's death. McLaglen must make the choice of keeping his loot or saving Jackie's life from the chair. He does the latter and dies doing it. It's a Universal picture.
NEW YORK TIP-OFF

Prosperity returned to Broadway as the advent of the Christmas vacation season brought hordes to the Times Square district in search of entertainment. Leading the field was the Paramount where "Gulliver's Travels," brought out the longest lines in the history of the theatre mainly composed of children. The Fleischer cartoon feature started its second week on Dec. 21 and is already set for a third. Not far behind was "Balalaika" with a second week which shot far ahead of the first stanza at the Radio City Music Hall, a Mecca for out-of-towners and New Yorkers alike during the holiday season. The M-G-M musical was held over two more days postponing the opening of "The Hunchback of Notre Dame," accompanied by a giant New Year stage presentation, to Dec. 30.

Lobby hold-outs at night shows and waiting lines in the street during the daytime were also is evidence at the Strand, where "Four Wives" started its second week Dec. 29, and at the Roxy, where "Everything Happens at Night" was replaced by "Swannee River" on the same date. Not forgetting, of course, that four-days wonder "Gone With the Wind" playing two-a-day at the Astor and continuous run (or three-a-day) at the Capitol. Oblivious to the cold, intrepid patrons wait outside the Capitol despite announcements of a 2 1/2 hour wait for all seats while at the Astor the Selznick epic is completely sold out until Jan. 20... The Rivoli, which opened "The Light That Failed" on Dec. 23 following three money-making weeks for "Destry," is leading the smaller theatres with good business. The Rialto, with "Carrie McCarthy, Detective," the Criterion, with "Reno" and the Globe, playing "Cisco Kid and the Lady" did well enough with overflow crowds from the larger houses. Single weak spot was Brandt's Central which pulled "Two's Company" and a western after only four days.

Broadway will boast a second two-a-day film when "The Blue Bird" opens at the Hollywood Theatre for a reserved-seat run on Jan. 19. 20th-Fox will also give another special, "Grapes of Wrath" its world premiere at the Rivoli on Jan. 24 followed by continuous showings. Darryl F. Zanuck, vice-president in charge of production, will come East to attend both openings... A new foreign film theatre, the Pix on West 42nd St., opened on Christmas night with "The Citadel of Silence" a few days after the renovated Belmont, on 48th St., opened "The Last Desire," also a French film. Reopened, without being renovated was the Continental, on Broadway at 52nd, now showing a Yiddish film, "Tevyaz," starring Maurice Schwartz... W. G. Van Schams, managing director of the Music Hall, gave a cocktail party for Charles Laughton which was also attended by Walter Hampden, Edmond O'Brien and Sir Cedric Hardwicke and various fan and trade paper folk... Among other Xmas parties was George Skouras' luncheon for Skouras Theatres' staff members at the St. Moritz and the annual supper held by RKO Pathé News employees at Mon Paris... Warner, M-G-M and Paramount employees received bonuses at Xmas and all the home offices closed early to give impromptu parties.

Terry Turner, formerly with RKO Theatres, has joined Barrett McCormick's staff at RKO Radio to work on special campaigns for "The Hunchback of Notre Dame."... Morton Van Praag, for many years sales manager for National Screen Service, in New York, has been appointed Chicago district manager for the same firm... Sol Edwards, Grand National sales manager, is on a tour of exchanges to stimulate sales activity... A. Montague, Columbia sales head, has returned from viewing product at the Coast studios and will hold regional meetings in January... The William A. Scully anniversary sales campaign, which will give cash awards to winning Universal salesmen, will open Jan. 1 and run for four months... RKO's annual billings contest, which starts Jan. 27, will be known as the Ned Denipet Drive and will have Herb McIntyre, northeastern district manager, as captain...
LAUGH IT OFF ... On the light and frivolous side, Universal presents this tale of four middle-aged ex-showgirls, who attempt a comeback upon being left homeless when the Spencer Home for Retired Ladies goes bankrupt. In New York they run afoul of some complications before their show gets a break in a night club, with the aid of a young bandleader and a kindly gambler. The four ladies are Marjorie Rambeau, Cecil Cunningham, Hedda Hopper and Janet Beecher. They are assisted by Johnny Downs, Constance Moore, and Edgar Kennedy.

THE LIGHT THAT FAILED ... Rudyard Kipling’s tale of the artist-soldier who paints his masterpiece, goes blind, and, upon learning that it has been destroyed by his model, goes back to his regiment to ride gallantly to meet death, has been retold again in this Paramount picture. The critics seem agreed that the film boasts some of the season’s finest performances, although they differ as to its dramatic merits. Ronald Colman, we are told, turns in a masterful performance. Walter Huston, as his steadfast friend and Isa Lupino, as the London gutter-snipe who poses for the portrait, then destroys it, are standouts.
What the Newspaper Critics Say

BARRICADE
(20th Century-Fox)

"... Flimsy ... So muddled of itself and so confused in its telling . . . ."

Frank S. Nugent, NEW YORK TIMES

"... Doll and badly acted adventure . . . Intermittently entertaining . . ."

Howard Barnes, N. Y. HERALD TRIBUNE

"... Passable melodramatic fare with better than average people in its cast . . . ."

Henry T. Murdock, PHILADELPHIA EVENING LEDGER

BALALAÏKA
(M-G-M)

"... Drinking songs and love songs and romantic duets have a pleasant place in a show when they are gracefully introduced and tend to advance, rather than freeze an operatic plot . . . Quite a handsome show . . . ."

Frank S. Nugent, NEW YORK TIMES

"... Dull diversion . . . Musical interludes are far better than the narrative . . . Miss Massey has personality, a talent for make-believe and a pleasant soprano . . . ."

Howard Barnes, N. Y. HERALD TRIBUNE

"... Fair enough fun, chiefly because it has as its principal singers Nelson Eddy and blond Ilona Massey, a fine soprano with plenty of oomph . . . Musical level high above the average . . . ."

William Boehnel, N. Y. WORLD-TELEGRAM

EVERYTHING HAPPENS AT NIGHT
(20th Century-Fox)

"... Bright, unpretentious show . . . Thanks to good script writing and smart direction, a show which makes the most of its potentialities . . . ."

Howard Barnes, N. Y. HERALD TRIBUNE

"... Some slick comedy artfully played by Sonja Henie, Ray Milland and Robert Cummings . . . Snappy dialogue and speed . . . Pleasant, amiable bit of fluff, with some thrills and humor in it . . . ."

William Boehnel, N. Y. WORLD TELEGRAM

"... Sonja Henie's personality lights up the film's darkest corner and her skating exhibition—especially in the dream sequence, is a joy to watch . . . ."

Elsie Finn, PHILADELPHIA RECORD

GULLIVER'S TRAVELS
(Paramount)

"... Enchant children of all ages . . . Not in the same league with Walt Disney's unforgettable 'Snow White and the Seven Dwarfs' but it is bright and amusing entertainment . . . Johnathan Swift fable lends itself brilliantly to animated cartoon treatment . . . Lot of action and that most of it is intriguing and amusing enough to make one overlook the deficiencies of execution . . . ."

Howard Barnes, N. Y. HERALD TRIBUNE

"... Good . . . Lively cartoon . . . Possesses the appeal of a superior cartoon, well-drawn as to scenery and people . . . ."

Archer Winsten, NEW YORK POST

"... Gay, tuneful and prodigious affair, not especially distinguished for imagination or originality, but good humored, expert and amusing . . . ."

Elsie Finn, PHILADELPHIA RECORD

REMEMBER
(M-G-M)

"... Excellent dialogue keeps the film on an even keel of merriment most of the time, and the cast is always equal to the situations . . . ."

Robert W. Dana, N. Y. HERALD-TRIBUNE

"... Even with the lovely and talented Greer Garson in its leading feminine role, it is difficult to excuse the dull spots . . . ."

William Boehnel, N. Y. WORLD TELEGRAM

"... Fair plus . . . Merry in its mediocrity . . . Gags fly thick and fast . . . ."

Irene Thirer, NEW YORK POST

"... For the most part an amusing and pleasant triangle story . . . . Laughs aplenty, but the plot goes haywire before it is over . . . ."

W. Ward Marsh, CLEVELAND PLAIN DEALER

YOU SHOULD KNOW

What the foremost newspaper critics say about the new films . . . !
FILM BULLETIN

SHORT SUBJECTS

FROM PHILLY
By JAY WALKER

Most important news for the local trade in the past fortnight was the opinion of the Pennsylvania Justice Dep’t that Bank Night, Bingo and other such games are not specifically banned by any legislation on the State’s statute books and that any action against them must originate with local authorities in the various communities. Russell Shockley, Chief Deputy Attorney General, said, ‘‘The problem is that you can’t legislate against such games either.’’ The Street was not as gay with Xmas parties as in former years. Of course, there was a bottle on hand in almost every office for anyone who dropped in, but the old set-outs of sandwiches and drinks were painfully absent. Horlacher’s, Metro and Quality held their parties in hotels on various nights. Vitagraph and Warner Theatres tossed shuffle cards at their offices on different evenings. But we—and lots of others—missed the fun of parading around to all the places on the Street for a bit of quaffing of that Cup of Cheer. Considering the extravagant Xmas gifts passed out by exhibitors to their friends on the Street, it seems only decent that the boys be invited for a drop and a bite. Please bring back the good old days next year! . . . Mel Koff and Carl Munzer have renewed their lease on the Darby for a long term and will not build that other project in the town . . . Charles Goodwin, the premium man, parted company with his horse the other day and suffered a compound arm fracture. The opening of Bills’ new Broadway, Camden, was a gala affair. However, we are told that the local authorities are taking a thumb down any stage shows that might include strip tease, such as Fays has in Philadelphia. As anticipated in this pillar last issue, Al Lewin was elected ‘‘Star (proxy) of the Showmen’s Club for 1940. Other officers are: Charlie Goldfine, first v.p.; Meyer Adelman, second v.p.; Bill Porter, secretary; Jack Litto, financial secretary; Harry Mackay, treasurer. The Board consists of Sam Stiefel, Harry Blumberg, Charles Stiefel, Ray O’Keefe, Allen Lewis, David Yaffe, counsellor, . . . Harry Weiner is vacationing in Florida until after the New Year . . . The trade is mourning the death of Joseph Singer, veteran CA salesman. The Evening Ledger took an editorial crack at the musicians union in the Enquirer case last week . . . Jack Fere and his bride, the former Pauline Smith, are honeymooning in Florida until after the New Year . . . Both the Variety and Showmen’s Clubs are holding New Year’s Eve parties at their rooms. The local Allied unit is getting set for its big annual convention on Jan. 9th. It will be an all-day affair at the Broadwood Hotel, featured by discussions of all important problems, elections and luncheon. Morris Wax was named chairman . . . Oscar Neu- feld is angling for a knockdown to Simon Simon, who is in town with legit show, and we’re laying two to one that he meets her thru Mito Green, an old pal, who is in the same show . . . Most theatres in town reported very poor pre-Xmas biz and ‘‘disappointing’’ grosses on Xmas Day, but a sharp pickup immediately thereafter . . . Bill But- ler leaves for Fla. on the 3rd . . .
RAFFLES . . . That incomparably smooth, charming and clever "Amateur Cracksman" (who really no amateur!)—none other than "Raffles" once again is baffling Scawtland Yahd and winning the heart of fair lady. This time, in the person of David Niven, he is performing under the auspices of Samuel Goldwyn for United Artists release. And fair lady is lovely Olivia de Havilland. Smoothie Niven pilfers wealthy dowager’s gems, then returns them to her for the 1,000 pounds reward. As a final touch, in his suave and daring manner, he escapes from a police net by donning a detective’s hat and coat and strolling nonchalantly thru the cordon of coppers. Clevah, eh!

DESTRY RIDES AGAIN . . . This might also be titled: “The Comeback of Marlene.” “Destry” has garnered itself a lot of acclaim, not alone for being an entertaining film of the bawdy old west, but for giving the lovely Dietrich a role in which she can let her hair down and bite her teeth into. She’s a tough, noble-hearted gal of the dance halls—and does it to a fare-thee-well. James Stewart is the soft-spoken sheriff and the cast includes Charles Winninger, Mischa Auer, Brian Donlevy, Irene Hervey, Una Merkel, Allen Jenkins. A Universal show.
NATIONAL SCREEN TRAILERS do bigger and better stunts every day in the box-offices of more than 12,000 theatres throughout the country.

They talk turkey to a customer-audience at every performance.

For NATIONAL SCREEN TRAILERS hit the bull’s-eye ... ring the bell ... smack the good points of your picture across with a combination of action-on-your-screen and high-powered sales copy that carries streamlined conviction in the shortest possible time.

And the price is so low that any exhibitor can afford them ... large house or small ... because every NATIONAL SCREEN TRAILER pays for itself many times over in extra admissions. ... The shortest, most consistent, most forceful advertising you can buy.